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METHOD

P050.247

FOR THE

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CONTAINING THE

ELEMENTARY PRINCIPLES OF MUSIC.

AND

EXAMPLES AND LESSONS

NECESSARY TO FACILITATE THE ACQUIREMENT OF A PERFECT KNOWLEDGE OF THE INSTRUMENT.

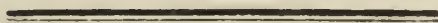
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VIEW OF

13 th	F	#	#	#	C	F
14 th	#	B	E	A	#	#
15 th	G	C	F	#	D	G
16 th	#	#	#	B	#	#
17 th				C	E	A

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ELEMENTARY PRINCIPLES OF MUSIC.

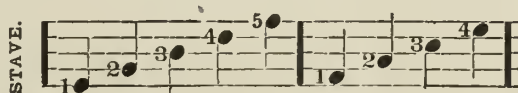
PART FIRST.

OF THE LETTERS.

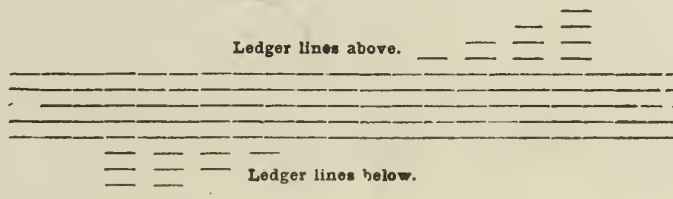
As a means of naming the different tones, it is usual to employ the first seven letters of the alphabet, viz: A, B, C, D, E, F, G. When a melody exceeds these seven tones, they are to be repeated or extended, as far as may be required. In a regular composition, the whole length of the Gamut, or Scale, is sometimes needed.


OF THE STAVE.

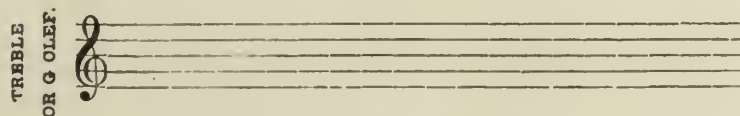
The notes are written on or between five parallel *lines*, called a Stave. The intervals between the lines are called *Spaces*. Both lines and spaces are *numbered* from the bottom of the stave upwards: thus,



Small lines, called Ledger lines, are written above or below the stave, when those of the stave are insufficient: thus,



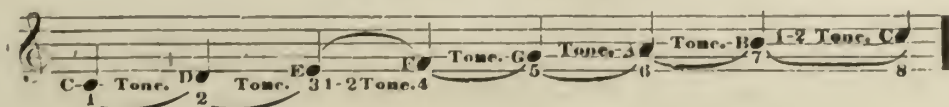
The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a *Clef* should be used. There are two kinds of Clefs used in modern music. The Treble or G Clef, , only, is made use of in compositions for the Guitar, and is always placed at the beginning of the stave: thus,



OF THE GAMUT, OR DIATONIC SCALE.

The union of the seven letters in their regular order, with the repetition of the first, forms the Gamut, or Diatonic Scale thus,

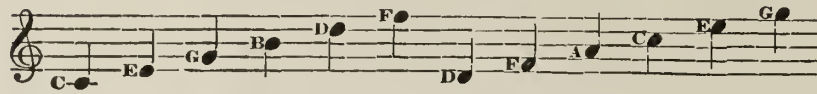
SCALE OF C NATURAL.



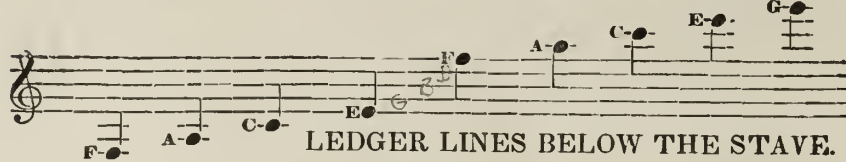
ELEMENTARY PRINCIPLES OF MUSIC.

The progress of the pupil will be much facilitated, by committing thoroughly to memory the following examples.

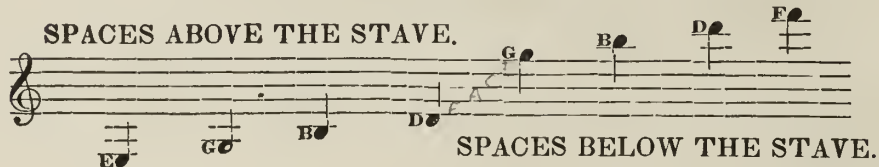
LETTERS ON THE STAVE.



LETTERS ON THE LEDGER LINES ABOVE THE STAVE.



LEDGER LINES BELOW THE STAVE.



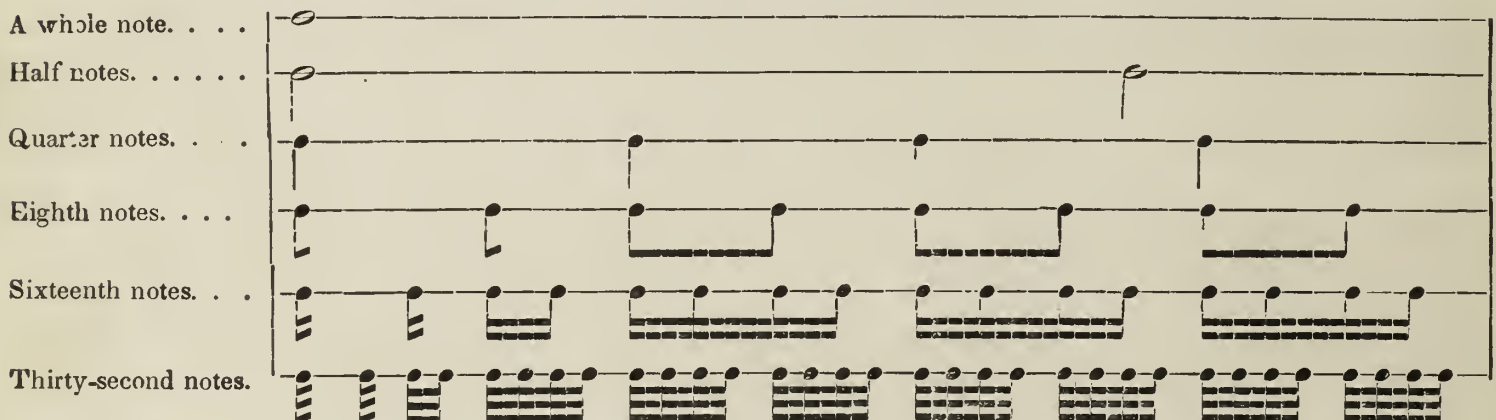
SPACES ABOVE THE STAVE.

SPACES BELOW THE STAVE.

OF THE VALUE OF THE NOTES AND RESTS.

It is readily perceived, from hearing a piece of music, that it is not composed entirely from any particular combination of notes, for the mere combination would possess but little variety; but that the length of the notes, relatively greater or less is an essential part of it. The relative duration is called the *Value of the notes*, and is shown by the peculiar form of each note

COMPARATIVE TABLE OF THE RELATIVE VALUE OF THE NOTES.

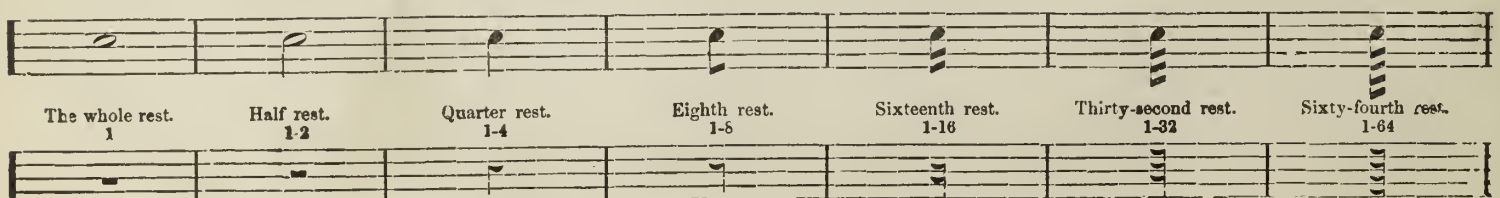


Besides the above example of notes, there are sixty-fourth notes, having four bars, thus, which are equivalent to one whole note. Then in the same ratio, one whole note is equal to two half notes, or four quarter notes, or eight eighth notes, and so on downward. One half note to two quarter notes, &c. One quarter note to two eighth notes, &c. One eighth note to two sixteenth notes, &c. One sixteenth note to two thirty-second notes, &c. One thirty-second note to two sixty-fourth notes.

OF THE RESTS.

Rests, in a composition, show the music ceases to be performed during certain intervals of time. They afford repose to the singer or player, prevent confusion between phrases or members of phrases, and aid in producing musical effects. The rests have values corresponding to those of the notes; thus, the whole rest is equal to the whole note; the half rest to the half note; the quarter rest to the quarter note; the eighth rest to the eighth note, &c.

COMPARATIVE TABLE OF RESTS.

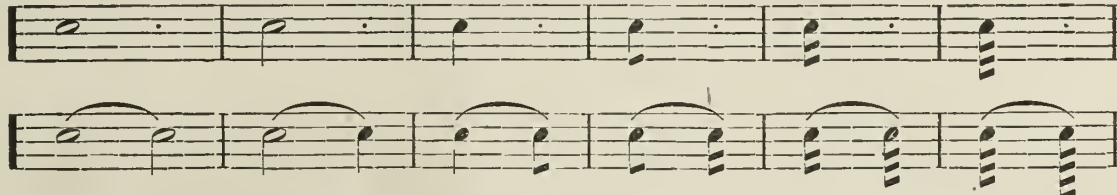


OF THE DOTTED, AND DOUBLE DOTTED NOTES AND RESTS.

The different values of the note, according to the preceding tables, are insufficient to express all musical ideas. A note wanted might be of a length relatively less than the half note, but greater than the quarter; and as there are no notes of an intermediate value between the half and quarter, quarter and eighth, or between any of the other notes, the Dot is used to supply their place: thus, A dot placed after a note increases its length one half of its original value; a dotted whole note is equal to three half notes, a dotted half to three quarter notes, a dotted quarter to three eighths, a dotted eighth to three sixteenths, a dotted sixteenth to three thirty-seconds, a thirty-second to three sixty-fourths.

The following table will show the manner of writing the dotted notes.

TABLE OF DOTTED NOTES.



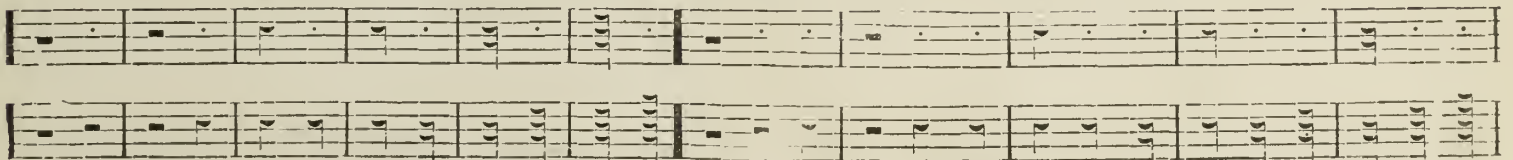
When a second dot is added to the first, following a whole note, half, quarter, eighth, sixteenth, &c., its value is equal to half that of the first; see example.

EXAMPLE SHOWING THE DOUBLE DOT.



The single and double dot, which were explained in the preceding examples, are also placed after the rests, and increase their value in the same proportion; see example.

EXAMPLE OF THE DOTTED AND DOUBLE DOTTED RESTS.

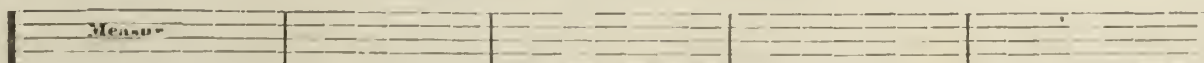


OF TIME.

THE SIGNS OF THE SINGLE AND DOUBLE BARS.

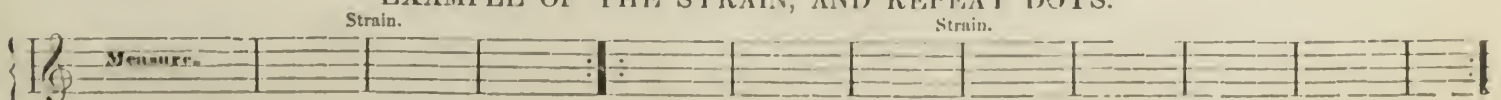
Every piece of music is divided into short and equal portions called *Measures*, by small *bars* drawn perpendicularly across the staff. The measures are themselves considered as divisible into two, three, or four parts, according to the species of time announced at the beginning of each piece.

EXAMPLE OF THE MEASURE



The main divisions in a piece of music, are called strains, they are expressed by a Double Bar. When dots are placed before the Double Bar, thus, they show that the division previous to it is repeated; when after, thus, that the division following is repeated; see example.

EXAMPLE OF THE STRAIN, AND REPEAT DOTS.



ELEMENTARY PRINCIPLES OF MUSIC.

OF THE SPECIES OF TIME.

There are two principal kinds of time ; Common time, containing *two* or *four* equal parts, in each measure ; and Triple time, containing *three* equal parts. Each of these times may be Simple or Compound.

Simple common times are indicated by C, or C , containing *two half* or *four quarter notes* ; and 2-4, containing *two quarter* or *four eighth notes*, in each measure.

Simple triple times are 3-4, or *three quarter notes* ; and 3-8, or *three eighth notes* in each measure.

Compound common times are 6-8, or *six eighth notes*, or *two dotted quarters* ; and 12-8, or *twelve eighth notes*, or *four dotted quarter notes* in each measure.

Compound triple times are 9-4, or *nine quarter*, or *three dotted half notes* ; and 9-8, or *nine eighth*, or *three dotted quarter notes* in each measure.

In counting time, if the movement be *slow*, count by *eighth notes* ; if quick, by *quarter* or *dotted quarter notes* : see example.

EXAMPLES OF TIME.

This block contains two rows of musical notation. The first row is labeled 'Simple common times.' and shows measures for 4/4, 2/2, 2/4, 4/8, 3/4, and 3/8. The second row is labeled 'Simple triple times.' and shows measures for 3/4 and 3/8. The third row is labeled 'Compound common times.' and shows measures for 6/8, 12/8, 6/4, and 12/4. The fourth row is labeled 'Compound triple times.' and shows measures for 9/4 and 9/8. Each measure contains a sequence of notes representing the time signature.

In common, two-four, three-four, and nine-four times, the value of a *quarter note* establishes the beats or counts ; in three-eight, six-eight, nine-eight, and twelve-eight times, that of an *eighth note* is used. See examples.

EXAMPLES SHOWING THE VALUE OF THE BEATS OR COUNTS.

This block contains two rows of musical notation. The first row shows measures for 4/4, 2/4, 3/4, and 4/4, with counts 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The second row shows measures for 6/8, 3/8, 9/8, 12/8, 6/4, and 12/4, with counts 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, and 1 2 3 4 5 6. Each measure contains a sequence of notes representing the time signature.

OF THE TRIPLET.

When *three eighth*, (or any other,) notes are played in the time of two, of the same name, or *six* in the time of *four*, such groups are called Triplets ; and, to render them plain, it is usual to place the figure 3 over or under the three notes taken for two, and the figure 6 over or under the *six* notes taken for four : see example.

EXAMPLE SHOWING THE USE OF THE FIGURES 3 AND 6.

This block contains two rows of musical notation. The first row shows measures for 4/4, 2/4, 3/4, and 4/4, with figures 3 and 6 over the notes. The second row shows measures for 3/4, 2/4, 3/4, and 4/4, with figures 3 and 6 over the notes. Each measure contains a sequence of notes representing the time signature.

OF THE SHARP, FLAT, AND NATURAL.

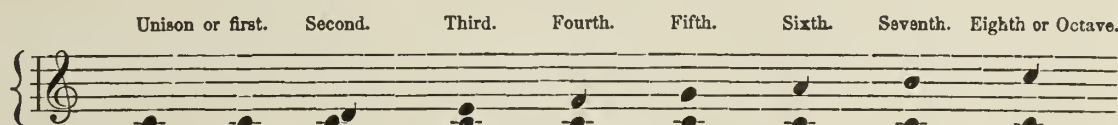
The Sharp (#) is a sign which raises a note a semitone. The Flat (b) lowers it a semitone, and the Natural (♮) restores a note, altered by a sharp or flat, to its original sound. A Sharp or Flat placed next to a note, is called an Accidental, and acts only in the measure in which it occurs. When these signs are placed at the commencement of a piece of music, namely; at the Clef to point its tone, all the notes which are on the same line or space, (or any line or space of the *same name*;) on which these signs are placed, are affected by them. There are as many sharps and flats as there are letters, they, like the latter, are placed on and between the lines, commencing with F, the sharps ascend by fifths and descend by fourths. The Flats are placed, commencing with B, in ascending, by fourths, and in descending by fifths, thus:



There is also a Double Sharp (x) which raises a note a whole tone, and a Double Flat (bb) which lowers a note a whole tone.

OF THE INTERVALS. (OR DEGREES.)

The distance between two sounds, or from one line to a space, or from one space to a line is called an Interval, or *Degree* thus,



A pupil with a good ear will readily discover that the *degrees* of the scale are *various*, for example, the degree from C to D is greater than E to F. The first of these degrees is called a *tone*, and the second a *half tone*, &c. See Diatonic scale on page 3

OF THE TONIC AND MODE, OR KEY.

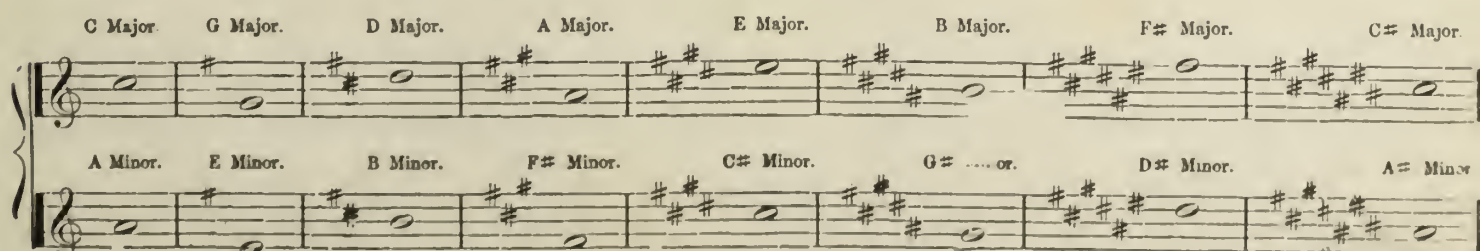
A tone is a sound which determines a fundamental letter on which a piece of music is established. Every letter can become a fundamental letter or *Tonic*. The *Mode* or key, is the character of a tone; they are of two kinds, viz: the *Major* and the *Minor* mode or key. The mode is *Major*, when there are *two* full tones from its Tonic to its third, and *Minor*, when there is a *tone and half tone* from its Tonic to its third: thus,

MAJOR THIRD.

MINOR THIRD.



The *Key* of a piece of music is indicated by the number of Sharps or Flats which are at the Clef, or *Signature*. Each *Major* key, which we call the principal key, has a *relative Minor* key. It is called relative, because, it is marked at the signature by the *same number* of sharps or flats at its principal key, except the key of C Major, and its relative A Minor, which have no signature. The relative *Minor* key is a *tone and a half tone* below its principal key, as the following table shows.



ELEMENTARY PRINCIPLES OF MUSIC.

C Major	F Major.	B \flat Major.	E \flat Major.	A \flat Major.	D \flat Major.	G \flat Major.	C \flat Major.
---------	----------	------------------	------------------	------------------	------------------	------------------	------------------

A Minor.	D Minor.	G Minor.	C Minor.	F Minor.	B \flat Minor.	E \flat Minor.	A \flat Minor.
----------	----------	----------	----------	----------	------------------	------------------	------------------

To shorten the study of the foregoing tables, and to know in which key a piece of music is, it is necessary to know that when there are no flats or sharps at the signature, it is in *C Major* or *A Minor*: with the \sharp , the *major key* is one *half tone* above the last sharp added to the signature; and the *Minor key* two *half tones* below it; with the \flat , the *Major key* is *five half tones* below the last flat added to the signature; and in the *Minor key* four *half tones* above. To know whether we are in the principal key of the *Major Mode*, or in its relative *Minor*, it is necessary to examine whether the *fifth* of the *Major key* is accidentally altered by a sharp or flat; if *not*, we are in the principal *Major key*; if it is altered, we are in the relative *Minor*.

OF ABBREVIATIONS.

To abbreviate is to represent several notes by a single one, or by a single sign. This is sometimes done for want of room in the staff, and sometimes to save time and labour in the writing or copying, or to avoid repetitions of a single note or passage. Example:

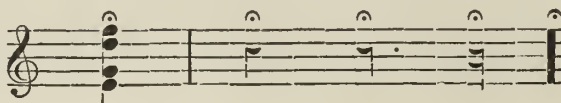
Written



Played.



THE PAUSE, (\frown) is placed over notes and rests, and denotes that the performer may stop at pleasure. Example.



DA CAPO, or **D. C.** indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word **Fine**. The **SIGN \$** indicates that the performer must return to one of the same, and end as **D. C.**

SIGNS INDICATING THE DEGREE OF POWER.

<i>Piano</i> or <i>p</i>	Soft.	<i>mf</i>	Half loud
<i>pp</i>	Very soft.	<i>sfz sf fz</i> or $>$	Suddenly loud.
<i>Dolce</i> or <i>dol</i>	Sweet.	<i>rfz rf</i> or $<$	Gradually loud.
<i>forte</i> or <i>f</i>	Loud.	<i>Cres</i> or Crescendo	Increase in sound.
<i>ff</i>	Very loud.	<i>Dim</i> or <i>decrec</i> or Diminuendo	Diminish in sound.

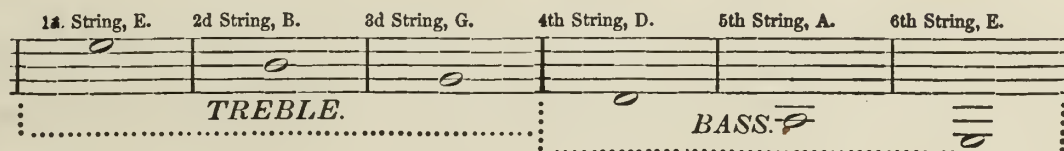
We would recommend that every learner be provided with a copy of **HAMILTON'S DICTIONARY OF ONE THOUSAND MUSICAL TERMS, SIGNS AND ABBREVIATIONS.**

GUITAR SCHOOL.

PART SECOND.

MANNER IN WHICH THE GUITAR IS STRUNG AND TUNED.

The Guitar has six strings ; the three first of which are gut, and are called *Treble strings* ; and the three others, of silk covered with silver wire, and are called *Bass strings*. They are tuned by *Fourths*, with the exception of the 3d string, which is tuned a *Third* below the 2d. See Example.



MANNER OF HOLDING THE GUITAR, AND THE POSITION OF THE HANDS.

To hold the Guitar well, it is necessary to sit on a seat in common use ; the right foot to rest on a stool of a height proportioned to the seat ; sit in an easy natural position. Being thus seated, the Guitar is placed transversely on the right thigh, as the Teacher will direct. This position is preferable to all others, as it is the most graceful and natural. If the Teacher prefers any other position, he can direct the pupil.

THE LEFT HAND AND ARM.

The left hand should lightly press the neck between the thumb and forefinger, the end of the thumb rest on the side next to the large silver string, between the 1st and 2d frets, and the large joint of the fore finger between the nut, (the end of the finger board,) and the first fret on the side next the small string. The arm should hang easy, graceful, and natural, with the elbow separated a short distance from the body, taking care to hold the fore arm and wrist curved ; the fingers to be separated and held as hammers, ready to strike the strings between the four first frets. The fingers in this position will naturally fall upon the three first strings ; and when required to reach the other three, the wrist should be still more curved, and the thumb brought more under the neck. The thumb is sometimes used for the sixth string, in playing particular notes. When thus used, the word Thumb is placed under the note ; or a cross, thus x, is used by some composers.

THE RIGHT HAND AND ARM.

The right arm should rest on the edge of the sound-board, between the elbow and wrist, directly over the bridge. The hand should hang easy and without stiffness, the fingers a little curved, and held over the Treble strings. The thumb should be placed on one of the Bass strings. When it is desirable to soften the tone of the Guitar, the hand must be moved towards the circle, or opening in the sound board. This gives the notes something of the Harp tone.

MANNER OF TOUCHING THE STRINGS.

As a general rule, the three treble strings are mostly used by the three fingers. The Bass strings by the thumb. The little finger is not used except in chords and arpeggios of five, and six notes. To obtain a full and mellow tone, it is necessary to apply some force with the end of the fingers, not touching the strings with the nails, as they thereby produce a snapping disagreeable sound. The fingers meet the strings obliquely, so as to cause them to vibrate across the finger-board. They should press and slide along the strings in a sort of *undulating* or *scouping* manner. The fingers of the left hand should press the strings very close between the frets, by which the sound is formed and made more clear and pure.

GUITAR SCHOOL.

ON FINGERING.

The following are the signs used by most authors who have written for the Guitar, to indicate the fingering:

LEFT HAND FINGERING.

For the first finger, figure 1.

For the second finger, figure 2.

For the third finger, figure 3.

For the fourth finger, figure 4.

For the open strings, figure 0.

The figures 1, 2, 3, for the right hand, and the \times for the thumb, are also used, besides a set of dots, and letters, for the fingers thus, 1st, 2^d, 3^d, and I. M. A. These when used in connection with the set with the left hand, so perplex the pupil, have thought proper to dispense with the use of them in this work.

OF TUNING THE GUITAR.

The art of tuning the Guitar is, perhaps, the *greatest* difficulty the pupil has to contend with at the commencement, and will in most every case be taught by a teacher. I have found by experience that the following method, is the quickest acquired by pupils who have not a quick ear.

1st. Tune the Treble string G, to G (or G \flat), on the Piano, Flute, or Pitch Pipe. But if found desirable to the pupil, it may be tuned one or two tones lower.

2d. Place the third finger of the left hand, between the third and fourth fret on the G string, which makes B; then tune the open string B, to the B on the G string.

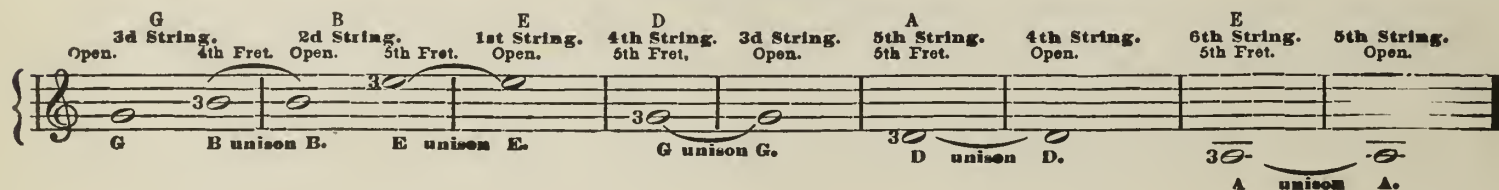
3d. Place the third finger between the fourth and fifth fret on the B string, which makes E; then tune the open string E, to the E on the B string.

4th. Place the third finger between fourth and fifth fret on the D string, which makes G, then make this sound in unison with the open G string.

5th. Place the third finger between the fourth and fifth fret on the A string, which makes D, then make this sound in unison with the open D string.

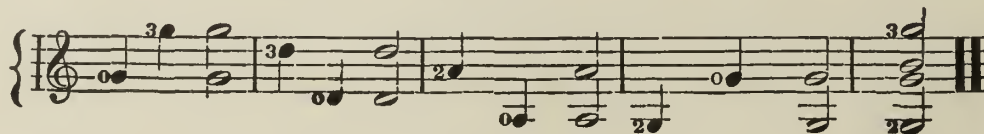
6th. Place the third finger between the fourth and fifth fret on the E (bass) string, which makes A, then make this sound in unison with the open string A. See Example.

EXAMPLE.



PROOF.

If the octaves do not prove right, then the pupil must go over it again.



OF THE POSITIONS.

GAMUT IN THE FOURTH POSITION.

[illegible]

GAMUT IN THE FIFTH POSITION.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

The diagram shows a musical staff with six lines, each representing a string. The notes and fingerings are as follows:

- 6th String: 1 (F), 2 (G), 4 (A)
- 5th String: 1 (C), 3 (D), 4 (E)
- 4th String: 1 (A), 3 (B), 4 (C)
- 3d String: 1 (F), 3 (G)
- 2d String: 1 (D), 2 (E), 4 (F)
- 1st String: 1 (A), 2 (B), 4 (C)

The notes are written on a grand staff with a treble clef and a key signature of one flat (Bb). The notes are: F4, G4, A4, C5, D5, E5, F5, A5, B5, C6.

GAMUT IN THE SEVENTH POSITION.

GAMUT IN THE NINTH POSITION.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

The musical notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes and fingerings are as follows:

Measure	Notes and Fingerings
1	F#1, A2, C#4
2	F#1, A2, C#4
3	F#1, A2, C#4
4	F#1, A2, C#4
5	F#1, A2, C#4
6	F#1, A2, C#4

Observe the key the above gamuts are put in, by the signatures, (the sharps and flat at the head of the stave.) Observe too that the first finger is the leading finger on each of the strings in these gamuts. The daily, careful practice of these ~~no~~ at a time, would soon familiarize the pupil with them.

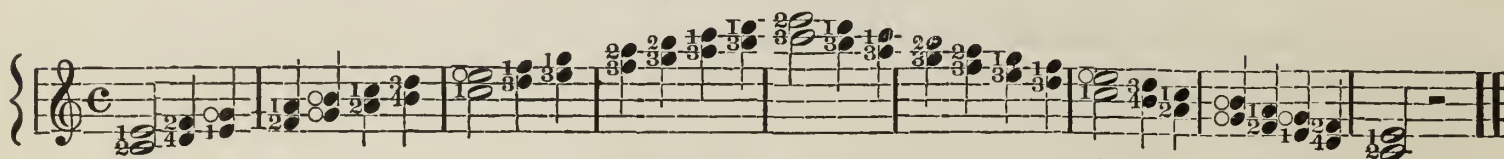
OF DOUBLE NOTES.

On the Guitar there are passages of double notes in thirds, sixths, octaves, and tenths ; to facilitate their execution it is necessary to slide the fingers as much as possible in passing from one fret to another. See Examples.

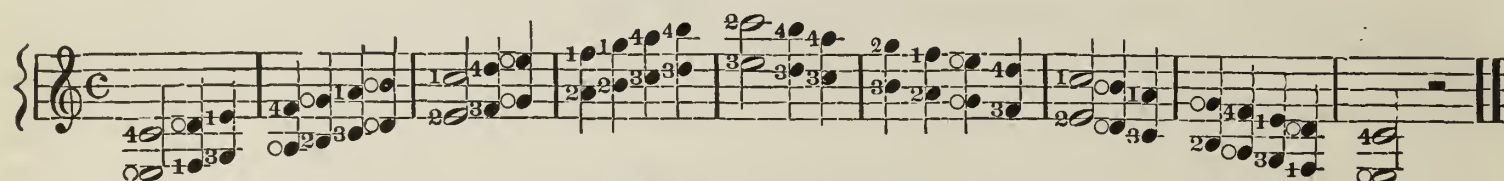
When two notes which are to be played on the same string meet, the *upper note* must be taken as *usual*, and the lower one on the next string, thus,

The D on the second string, the B on the third string, on the fourth Fret.  The G on the first string, the E on the second string, on the fifth Fret. 

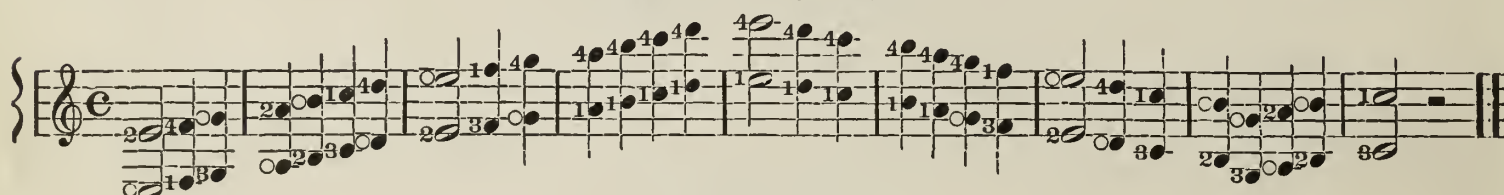
GAMUT IN THIRDS.




GAMUT IN SIXTHS.



GAMUT IN OCTAVES.



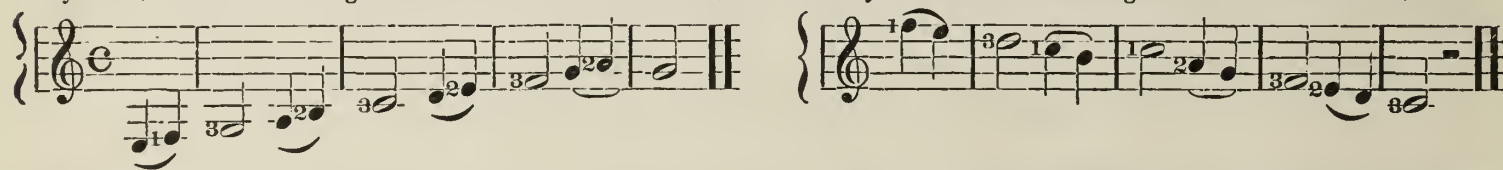
OF THE SLUR.

The slur is indicated by this sign,  placed over or under the notes that are to be slurred. They are performed both ascending and descending. See Examples.

SLURS OF TWO NOTES ASCENDING AND DESCENDING.

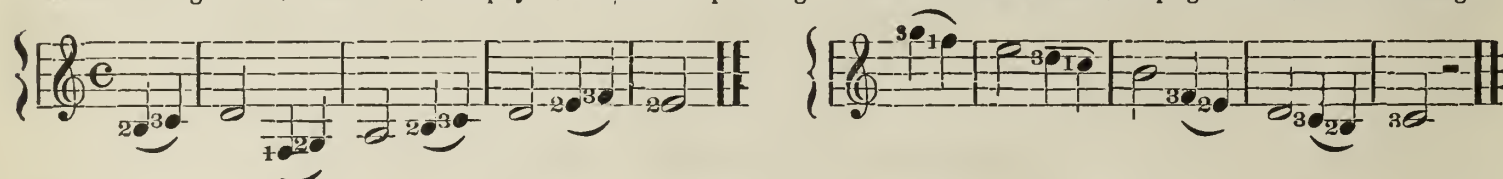
Play the E, and let the first finger *descend* like a *hammer* on the F, &c.

Play the F, and draw the finger one side to sound the E, &c

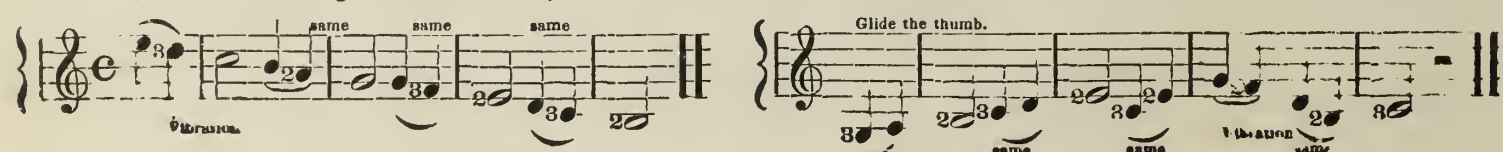


Place the 2d finger on B, the 3d on C, then play B, &c. as in the preceding.



Place the 1st finger on F, the 3d on G, then play the G, then draw the 3d one side as before, keeping the first firm on the string.



There are also slurs of two notes in descending, on two different strings, which are called "*Vibration Slurs.*" To perform them play the higher note, which in this case is almost always open, then strike *hard* with the finger of the *left hand* the note which is to be slurred and which will be sounded by the mere impulse of the finger. In ascending, the effect of the slur is also produced by slipping the thumb of the right hand from one string to the other; in this case the first note must be struck rather hard, and the thumb glide with delicacy over the next string. Examples of each :

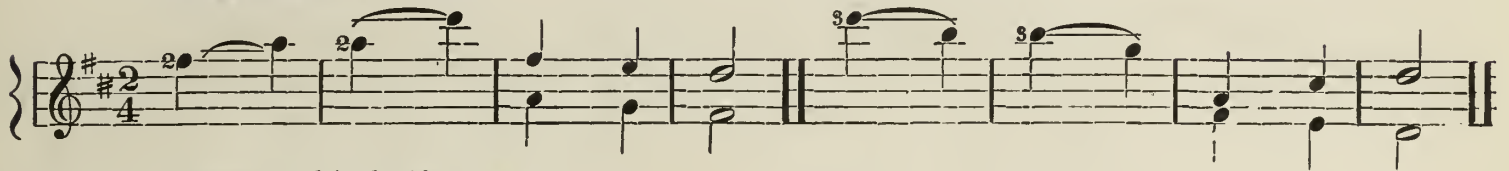


OF THE SLIDE.

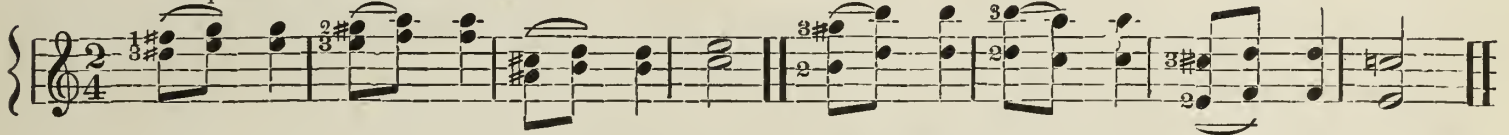
The slide  is performed by one finger of the left hand, which slides along the neck, passing over all the frets from the first to the second note, after having struck with the *right hand* the first of the two notes. The slide produces a good effect on the Guitar, because it imitates the sound of the voice. It is indicated by this sign, 

Slide the second finger from F to A, &c.

Slide the third finger from D to B, &c.



Slides are also performed in double notes.



GRACE NOTES, OR APPOGGIATURA.

This name is given to a small note which sometimes is of half the value of the Note which it precedes. In this case it is the long appoggiatura, and when it has but a very short duration it is called the short appoggiatura. To distinguish the short from the long appoggiatura, the former is marked with a *dash* across the *stem*. The small notes are played the same as the slurs, giving an impulse to the small note with the *right hand*, and making the principal note sound with the fingers of the *left hand*. When a common note, preceded by a small note, is accompanied by one or more parts, the *small note* must be played with the *accompanying parts*, and the *principal note* be *slurred* immediately.

Long Appoggiatura, (or grace note.)

Short Appoggiatura, (or grace note.)



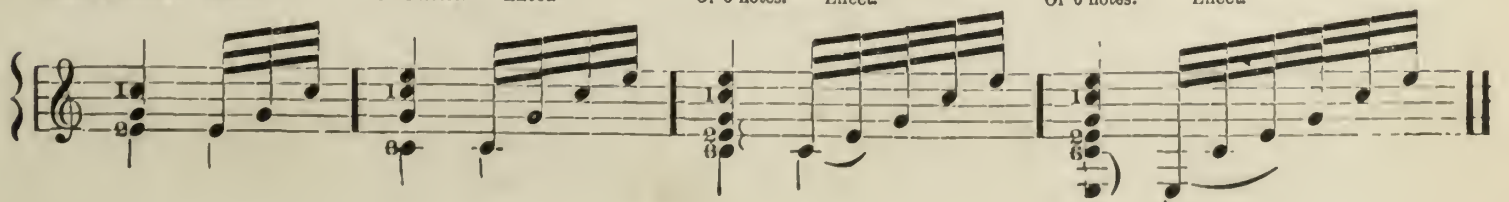
Small notes to be played with the notes of accompaniment.



OF THE CHORDS.

The union of two or more notes played simultaneously is called a Chord. Chords are always divided, or played in Arpeggios; thus, the notes are played one after the other, from the *lowest* to the highest, but sufficiently quick to produce the effect of their being struck together. Example of each.

Chord of 3 notes. Effect. Of 4 notes. Effect. Of 5 notes. Effect. Of 6 notes. Effect.



In slow movements the chords are *arpeggio'd* slowly, in character with the movement, which is often indicated by this sign, (or } and which sign is placed *before* the chord. In movements played quick and with point, and which require much sound from the Guitar, when *more* than four notes are to be played the same sign is used to indicate that the thumb must glide rapidly and with force across the strings. See Example of each.



OF THE BARRÉ.

The Barré is made by pressing the first finger on two or more strings at one time, and on the same fret. There are two kinds of barré, the *great* and *small*. In the small barré, the finger stops but two or three strings. In the great barré, the first finger stops the whole of the six strings. To make the great barré with ease, it is necessary to raise the wrist, and to place the thumb entirely behind the neck of the Guitar. See example of each :



OF ARPEGGIOS.

An Arpeggio is a number of notes played successively in uniform order, and which, when united, form *chords*. Arpeggios are used on the Guitar, because they produce an agreeable effect on the instrument, and as studies, they give strength and agility to the fingers of the *Right hand*.

To execute the Arpeggio well, before striking the strings, the fingers of the *left hand* should be placed at *once* on the notes forming the chord, on which the arpeggio is to be played; and when the *last* note is struck, the fingers should be raised to pass to the next chord. This rule is *indispensable*; if the fingers were to leave *each note soon* as it was struck, the *vibration* of the *entire chord* would be obstructed; of which, each note is an essential part. The fingers of the right hand should *not* touch the strings, but to make them vibrate. Example :



OF THE KEYS COMMONLY USED UPON THE GUITAR.

The Guitar may be played in *all* the Keys; but like all other instruments, it has some keys more favorable to it than others. Those which are most favorable, are—

1st. C Major, Natural key.
2d. G Major, 1#.

3d. D Major, 2##s.
4th. A Major, 3##s.

5th. E Major, 4####s.
6th. F Major, 1 b.

The other keys are difficult, because they require too often the use of the barré. There are three Minor Keys, A, E, and D which are oftener used than the others; therefore I consider it unnecessary to introduce any other in the exercises in this work.

OF HARMONICS.

Harmonics are produced by placing a finger of the left hand across all the strings of the Guitar at certain divisions of the finger-board. The finger must press lightly, yet with sufficient force to prevent the string from vibrating as if *open*. As soon as the string has been struck with sufficient force near to the bridge, the finger must be taken off. Harmonics sound an *octave* higher than what they are marked. They are produced at the 12th, 7th, 5th, 4th and 3d frets, as the following table shows.

OF HARMONICS.

Harmonics are produced by placing a finger of the left hand across all the strings of the Guitar at certain divisions of the finger-board.

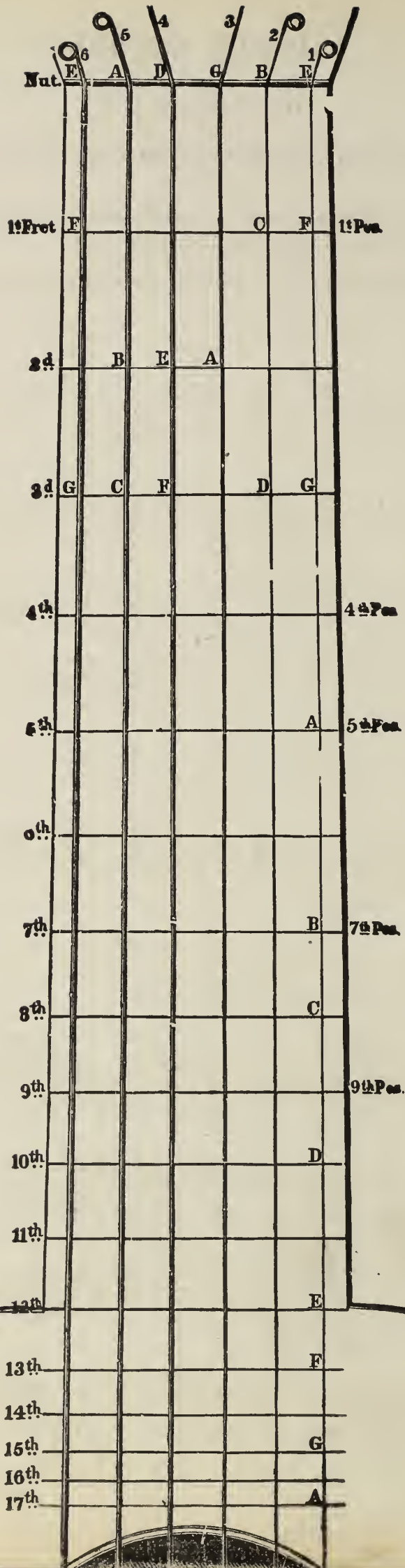
The finger must press light'y, yet with sufficient force to prevent the string from vibrating as if *open*. As soon as the string has been struck with sufficient force near to the bridge, the finger must be taken off.

Harmonics sound an octave higher than what they are marked. They are produced at the 12th, 7th, 5th, 4th and 3d frets, the following table shows.

EXERCISE IN HARMONICS.

The upper figures point out the *frets*, and the lower ones the *strings*.

View of the Natural Gamut, or Diatonic Scale on the Guitar Finger-board.



PART THIRD.

The Natural Gamut, or Diatonic Scale.

[illegible]

Exercise in the First Position.

Gamut with Sharps, or Chromatic Scales.

6th String. 5th String. 4th String. 3d String. 2d String. 1st String.

The image shows a musical staff with six systems, each representing a string. The notes and fingerings are as follows:

- 6th String:** Notes G2, A2, B2, C3, D3. Fingerings: 0, 1, 2, 3, 4.
- 5th String:** Notes C2, D2, E2, F2, G2. Fingerings: 0, 1, 2, 3, 4.
- 4th String:** Notes F1, G1, A1, B1, C2. Fingerings: 0, 1, 2, 3, 4.
- 3d String:** Notes E1, F1, G1, A1, B1. Fingerings: 0, 1, 2, 3.
- 2d String:** Notes D1, E1, F1, G1, A1. Fingerings: 0, 1, 2, 3, 4.
- 1st String:** Notes C1, D1, E1, F1, G1. Fingerings: 0, 1, 2, 3, 4.

Chromatic Scale, with Flats.

1st String. 2d String. 3d String. 4th String. 5th String. 6th String.

The first exercise is a single melodic line across six strings. The notation is as follows:

- 1st String:** Four eighth notes (G4, A4, B4, C5) with fingerings 4, 3, 2, 1.
- 2d String:** Four eighth notes (B3, C4, D4, E4) with fingerings 4, 3, 2, 1.
- 3d String:** Four eighth notes (D3, C3, B2, A2) with fingerings 3, 2, 1, 0.
- 4th String:** Four eighth notes (G2, F2, E2, D2) with fingerings 4, 3, 2, 1.
- 5th String:** Four eighth notes (F2, E2, D2, C2) with fingerings 4, 3, 2, 1.
- 6th String:** Four eighth notes (E2, D2, C2, B1) with fingerings 4, 3, 2, 1.

*N. B. The following 3 pages of Diagrams are expressly for Students without a Master. The Nos. 1—2—3 and 4, show the *classification* of the chords in each Key. See page 25 for farther explanation. The staves show *all* the *chords* in each Key. The drawings under each chord, show the position of the fingers of the left hand upon the strings. The figures at the bottom of the drawing, show what fingers are to strike the strings with the right hand, &c.

Diagram of the Key of C Major.

* No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Key of C, or Natural Key.

R. H.

Diagram of the Key of G Major.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Key of G, has one ♯, F.

R. H.

Diagram of the Key of D Major.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Key of D has two ♯, F and C.

R. H.

Diagram of the Key of A Major.

19

Key of A has 3 sharps, F#, C#, G#.

R. H.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Diagram of the Key of E Major.

Key of E has 4 sharps, F#, C#, G#, D#.

R. H.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Diagram of the Key of F Major.

Key of F has one flat, Bb.

R. H.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Diagram of the Key of A Minor.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Signature is Natural.

R. H.

Diagram of the Key of E Minor.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Signature is F#4.

R. H.

Diagram of the Key of D Minor.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Signature is Bb2.

R. H.

A TABLE, SHOWING THE USE OF THE CAPO DE ASTRO, IN FLATS.

- 1st. Tune the Guitar, 3d string, to G \flat .
- 2d. Proceed to tune as before.
- 3d. Then place Capo De Astro between 1st and 2d frets.
- 4th. Then transpose by reading the chord *one* degree lower than the letter written.
- 5th. For a signature of five flats, play in the (Natural) key of C. For a signature of four flats, play in the key of G \flat one \sharp , &c., see Example below.

COMPARATIVE TABLE OF FLAT AND SHARP SIGNATURES.

The table shows the following keys for each row:

- Row 1: Piano (Key of D \flat), Guitar (Key of C)
- Row 2: Piano (Key of E \flat), Guitar (Key of D)
- Row 3: Piano (Key of F), Guitar (Key of E)

Each row contains seven numbered examples (No. 1 to No. 7) showing different chord voicings. The guitar part is always one degree lower than the piano part.


The Guitar may be tuned to full pitch, 3d string, G Natural, then tune as before: place Capo De Astro *between* nut and 1st fret. Transpose as in the Table above; but, the first is deemed preferable to any other

ARPEGGIOS WITH THREE AND FOUR FINGERS.

These Arpeggios are given for the purpose of exercising the Right Hand, and to establish general rules which will serve to show the fingering of that hand in all similar passages. Each Arpeggio ought to be repeated several times in succession, and as soon as the pupil is able to execute several with ease, he may undertake the study of the 9 Arpeggios at page 25, without nowever abandoning these. The chords written at the top, are those from which the twenty-two following Arpeggios are derived.

ARPEGGIOS WITH THREE FINGERS.

No. 5. { 

No. 6. { 

No. 7. { 

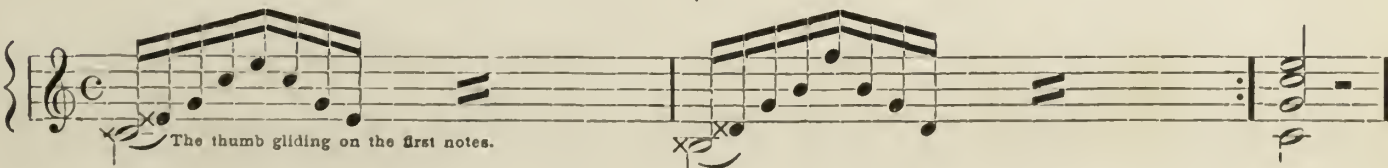
No. 8. { 


No. 9. { 

No. 10. { 


No. 11. { 

No. 12. { 

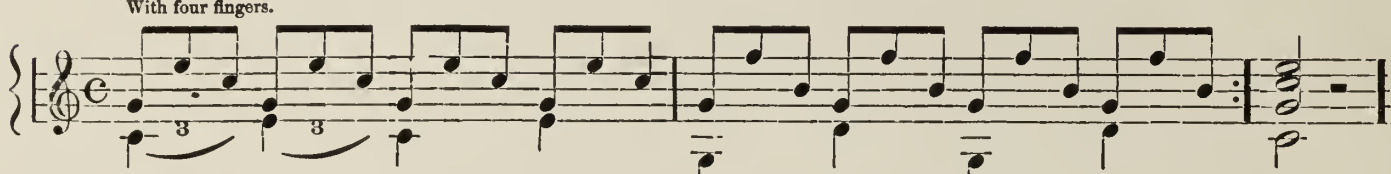
No. 13. { 
The thumb gliding on the first notes.


No. 14. { 

With three fingers.


No. 15. 


With four fingers.


No. 16. 


No. 17. 


The thumb gliding across three strings.

No. 18. 

No. 19. 

No. 20. 

No. 21. 

No. 22. 

Pupils will derive great benefit from the nine following Exercises, by committing to memory, the name, and number of every chord, in each key: particularly those who wish to learn the Guitar, as an accompaniment to the voice.

* N. B. The figures placed over the chords at the head of each exercise, represent *chords*, taken from *certain* degrees of the scale in each key, viz. No. 1, the tonic chord, (or first letter of the scale,) No. 2, Dominant 7th, (or 5th letter, do,) No. 3, Sub-dominant, (or 4th letter, do,) No. 4, Dominant harmony, 2nd inversion of the tonic, (or first letter, do.)

EXERCISE IN THE KEY OF C[♯] MAJOR.

Key of C[♯] or Natural Key.

* No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

EXERCISE IN THE KEY OF G MAJOR.

Key of G has one #, F.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

EXERCISE IN THE KEY OF D MAJOR.

Key of D has 2 #s, F and C.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

7th fret.....

1.....String.....3.....2

ff. monics.....

[7]

EXERCISE IN THE KEY OF A MAJOR.

Key of A has 3 sharps, F, C, and G

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

EXERCISE IN THE KEY OF E MAJOR.

Key of E has 4 sharps, F, C, G, and D.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

EXERCISE IN THE KEY OF F MAJOR.

Key of F has 1 flat, B.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

EXERCISE IN THE KEY OF A MINOR.

27

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Big rare is Natural.

EXERCISE IN THE KEY OF E MINOR.

No. 1. : No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Signature is E#.

EXERCISE IN THE KEY OF D MINOR.

No. 1. No. 2. No. 1. No. 3. No. 4. No. 2. No. 1.

Signature is D#.

thumb.

To facilitate the study of the eight following Arpeggios, and the execution of the left hand, I have written on the upper staff over each measure, the chord which is to be played arpeggio, as written on the staff below. The pupil will see at a glance, the chord composing the Arpeggio, and on which notes the fingers are to be placed. The curved lines from one chord to the other, serve to show that the *fingering* of these notes has not changed, and that the fingers which press them **must** remain unmoved.

THE KEY OF C MAJOR.

No. 1.

KEY OF G MAJOR.

No. 2.

KEY OF D MAJOR.

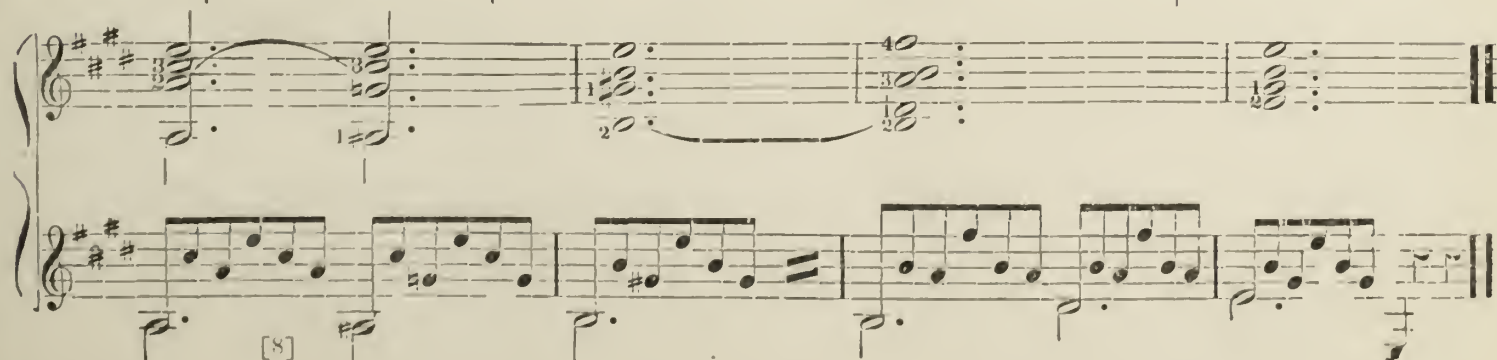
No. 3.



KEY OF A MAJOR.



KEY OF E MAJOR.



KEY OF F MAJOR.

Small barre.

No. 6.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

KEY OF A MINOR.

No. 7.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

No. 8.

Guitar music almost always requires several parts, which increases the difficulty of execution, therefore the pupil *must* acquire the habit of moving each finger of the left hand separately and independently. The following twenty-two exercises are very useful in obtaining this object. Each number should be repeated several times.

EXERCISE IN C MAJOR.

Continue with the same fingers of the right hand.

No. 1.

No. 2.

No. 3.

No. 4.

5

No. 6

No. 7.

No. 8.

No. 9.

No. 10.

No. 11.

In G.

No. 12.

No. 13

No. 14. *In G.*

No. 15. *In D.*

No. 16.

No. 17.

No. 18.

No. 19. *In A.*

No. 20.

No. 21.

No. 22.

OF THE SCALES AND CADENCES.

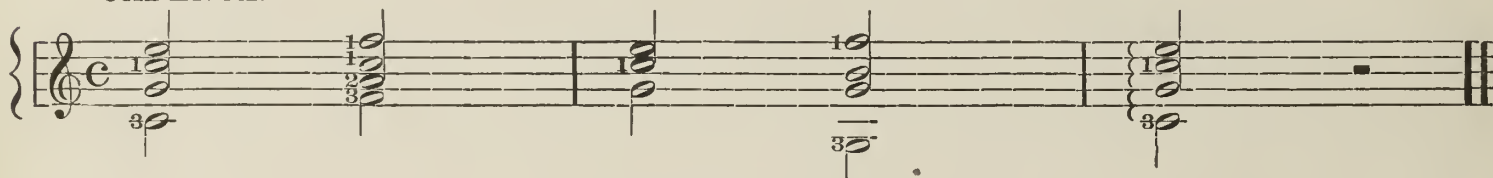
To facilitate the execution of the Scales, it is necessary that the fingers of the left hand should be held sufficiently separated, and so placed, that they may be put on, and taken off the strings, *without* moving the *hand*. A finger which is placed on a note, should *not* be *moved* but to finger the note following, unless this note should be an open string. In scales ascending when passing from one note to another, the finger *must not* be raised *too* quickly from the string, lest it vibrate if left open *too* soon. In the following pieces, care must be taken to *sustain* the notes, as *well* in the *Bass*, as in the other parts; this caution is necessary in order to obtain a full and harmonious style.

KEY OF C MAJOR.

SCALE.



CADENCE.



GALLOPADE. No. 1.

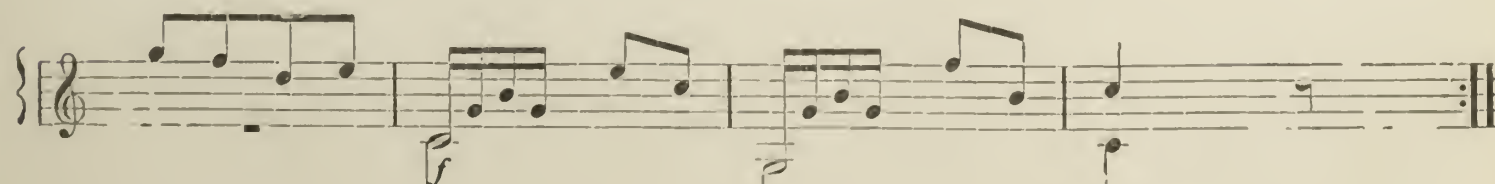


WALTZ. Var. No. 2.





GALLOPADE. No. 3.



No. 4. AIR.

ANDANTE.

p *mf* *f*

No. 5. WALTZ.

ALLEGRO

p *f* *p*

No. 6. WALTZ.

ANDANTE.

p *f* *p* *f*

FINE.

D. C.

ANDANTE

mf *mf* *f* *mf* *f* *p* *p* *f* *f* *f*

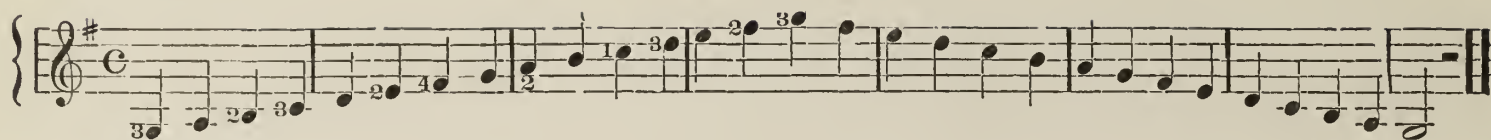
thumb

Sempre.

[10]

thumb.

SCALE.



CADENCE.



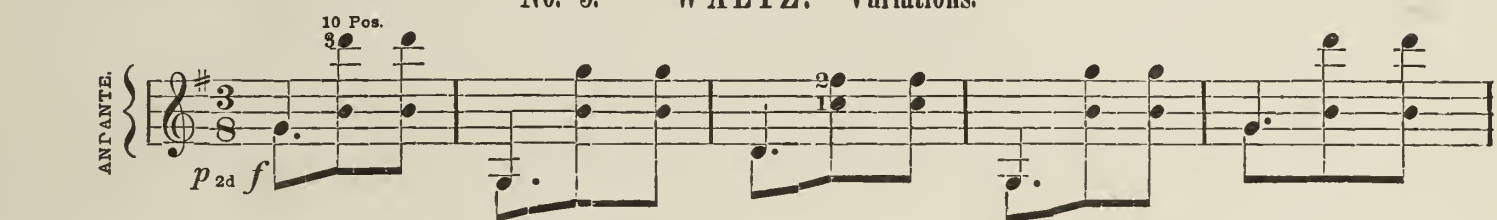
No. 1. AIR.



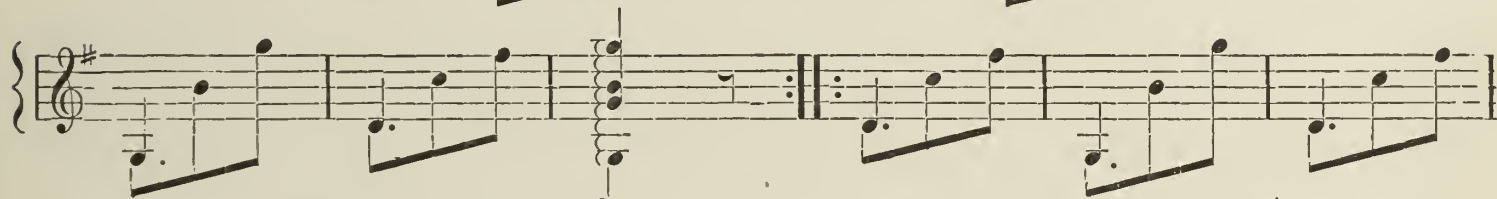
No. 2. SLIDING WALTZ.



No. 3. WALTZ. Variations.



Var. 1st.



Var. 2d.



Var. 3d.

Musical score for Variation 3d, featuring four staves of music in 3/2 time with a key signature of one sharp (F#). The notation includes triplets and various melodic lines.

No. 4. MARCH.

Musical score for No. 4. MARCH, featuring five staves of music in common time with a key signature of one sharp (F#). The notation includes various musical notations such as triplets, dynamics (f, p), and articulation marks.

4th String. 3 2

Har. 7th fret.

f

Har.

B. f

p

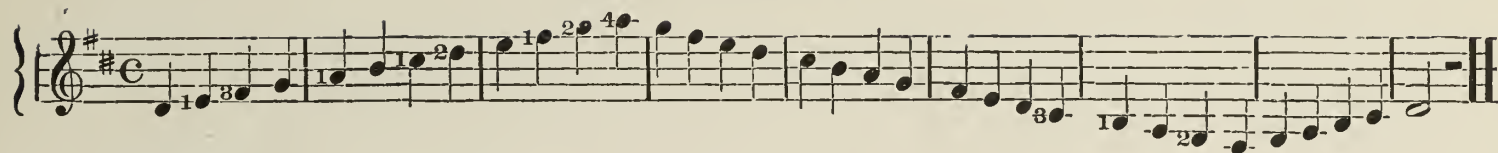
f

Har. 7th.

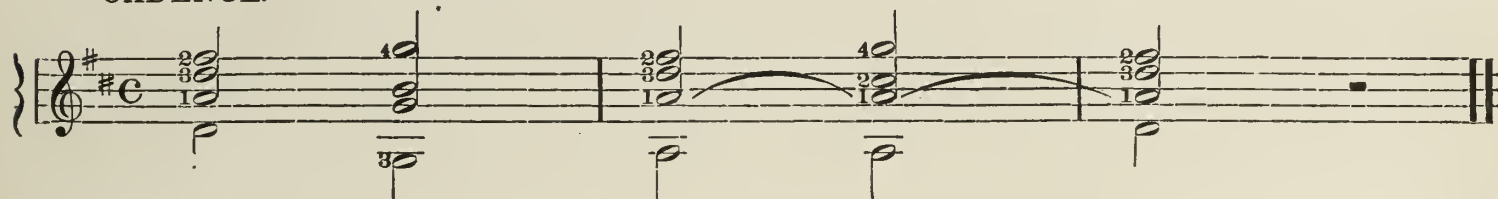
p

Har.

SCALE.



CADENCE.



No. 1. QUICKSTEP.

ALLEGRETTO.

p

FINE.

f

Har. 7th fret... 5th..... 7th..... open

TRIO.

p

D. C.

Musical notation for No. 1. QUICKSTEP, featuring a main melody and a Trio section with guitar harmonics.

No. 2. GALLOP.

ALLEGRO.

f

p

Musical notation for No. 2. GALLOP, featuring a main melody and a Trio section with guitar harmonics.

No. 4. WALTZ.

p

5th pos.....
3 4 1

2d pos.....
3 4 1

3d pos.....
3 4 1

10th pos.....
4 1

5th pos.....
3 4 1

f

TRIO

p

f

D. C.

FINE

No. 5. THE DUKE OF REICHSTADT'S WALTZ.

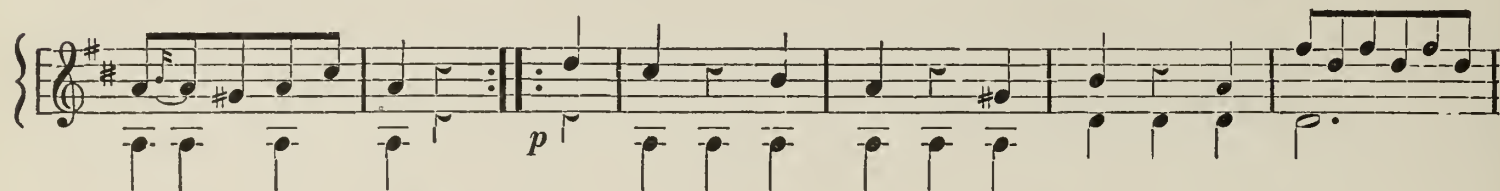
ANDANTE

ff

p

f

V. S.



No. 6. WALTZ.

ALLEGRETTO.

p

f

p

D. C.

FINE.

KEY OF A MAJOR.

SCALE.

CADENCE.

No. 1. EXERCISE IN THIRDS.

ALLEGRO.

[12]

FINE.

V

No. 2. STILL SO GENTLY O'ER ME STEALING.
AS A WALTZ.

ANDANTE.

p

f

f

f

No. 4. WALTZ.

ALLEGRO.

f

FINE.

p

V.R.

5th pos.

mf

5th pos.

D. C. AL FINE.

No. 5. DANCE

VIVACE.

f

p

f

No. 6. WALTZ.

MODERATO

f

5th pos. 4

7th pos. 4

FINE.

CRES.

CEN. DO.

p CRES.

f *p* D. C. AL FINE.

No. 7. COPENHAGEN WALTZ.

ALLEGRETTO. *f* FINE. *p*

Dolce.

D. C.

No. 8. CRACOVienne QUICKSTEP.

ff *p* ORES..... CEN..... DO..... DIM.....

p ORES SEMPRE. *ff*

V. S.

This page of musical notation is for a piano piece, likely from a 19th-century repertoire given the style and notation. It consists of ten staves of music, arranged in five systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often in triplets, and sustained bass notes. Dynamics include forte (f) and piano (p). A section labeled 'TRIO.' begins on the fourth staff. The piece concludes with a double bar line and repeat signs.


No. 9. VON WEBER'S LAST WALTZ.

No. 6. THE EAST WIND.
 MODERATO.
 G major (one sharp)
 3/4 time
 The score consists of five staves. The first staff is marked 'MODERATO.' and the fifth staff is marked 'TRIO.' The piece concludes with a 'FINE' marking.

No. 10. MEDLEY FOR THE GUITAR.

ANDANTINO.

'TWERE VAIN TO TELL.



VS

HOME, SWEET HOME.
ANDANTE.

Ritard.

DIM.....

This section of the musical score is for the piece "Home, Sweet Home." It is written in treble and bass staves with a key signature of two sharps (F# and C#). The tempo is marked "ANDANTE." and there is a "Ritard." (ritardando) instruction. The piece concludes with a "DIM....." (diminuendo) instruction. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties.

GALLOP.
ALLEGRO.

mf

f

This section of the musical score is for a piece marked "GALLOP." and "ALLEGRO." It is written in treble and bass staves with a key signature of two sharps (F# and C#). The tempo is marked "ALLEGRO." and the piece is in 2/4 time. The music is characterized by a fast, rhythmic galloping pattern. The score includes dynamic markings of *mf* (mezzo-forte) and *f* (forte). The piece concludes with a final chord.

THE CAMPBELLS ARE COMING.
ALLEGRETTO.

53

1st 2d

mf

ff

FINE.

Detailed description: This musical score is for a piece titled 'THE CAMPBELLS ARE COMING.' in the key of E major (two sharps). It is marked 'ALLEGRETTO'. The score consists of four staves. The first staff has a first ending bracketed and a second ending bracketed. The tempo is marked 'mf' (mezzo-forte). The piece concludes with a 'FINE' marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

KEY OF E MAJOR.

SCALE.

Detailed description: This is a musical scale in the key of E major, consisting of eight measures. The notes are E, F#, G, A, B, C#, D, and E. The scale is written on a single staff with a treble clef and a common time signature (C). Fingerings are indicated by numbers 1-4.

CADENCE.

Detailed description: This is a musical cadence in the key of E major, consisting of four measures. The notes are E, F#, G, A, B, C#, D, and E. The cadence is written on a single staff with a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals.

No. 1. LA ROSE WALTZ.

ALLEGRETTO.

f

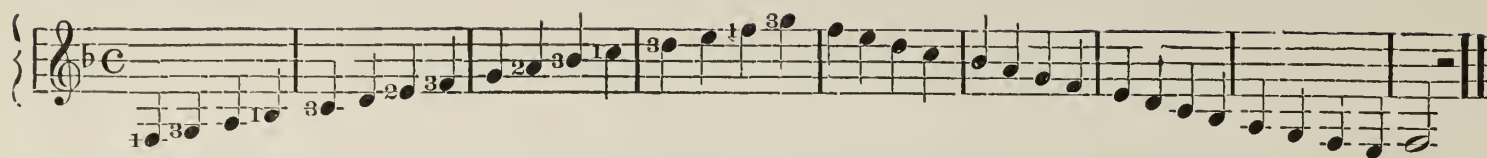
mf

FINE

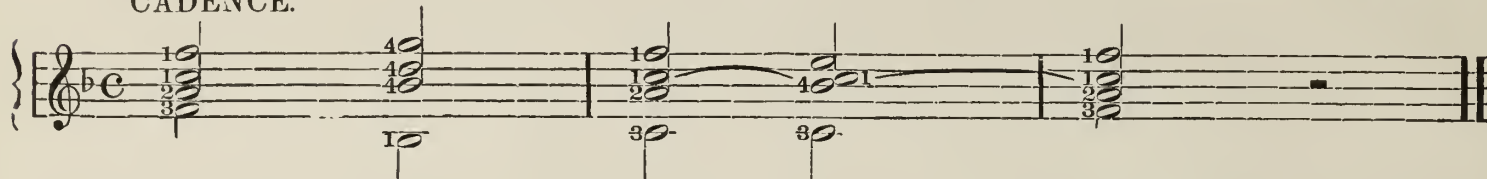
Detailed description: This musical score is for a piece titled 'No. 1. LA ROSE WALTZ.' in the key of E major (two sharps). It is marked 'ALLEGRETTO'. The score consists of three staves. The tempo is marked 'f' (forte). The piece concludes with a 'FINE' marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

KEY OF F MAJOR.

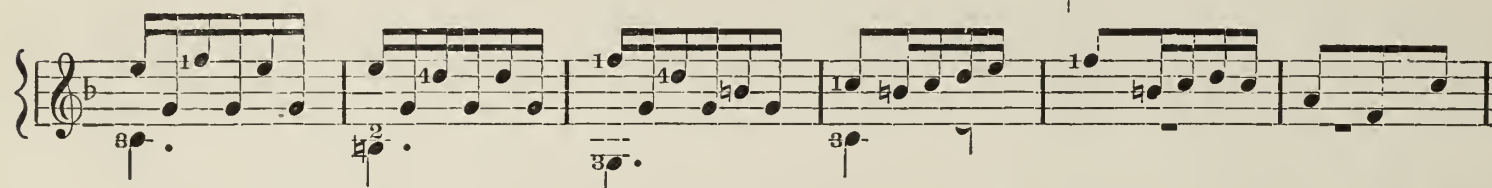
SCALE.



CADENCE.

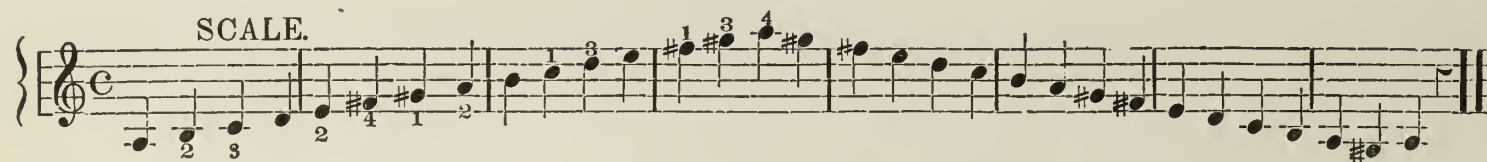


No. 1. THE TULIP WALTZ.

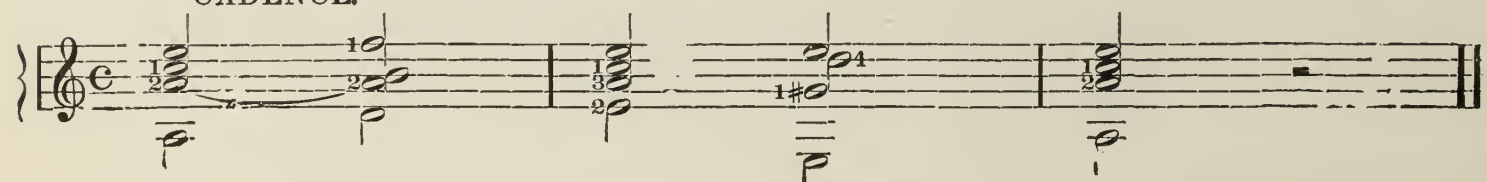


KEY OF A MINOR.

SCALE.



CADENCE.



No. 1. LA MELANCHOLIE WALTZ.

55

ALLEGRO.

mf

f

mf

FINE.

MAJOR.

TRIO.

AL FINE.

D. C.

KEY OF E MINOR.

SCALE.

CADENCE.

No. 1. AIR.

ALLEGRETTO

mf

f

mf

CRES.....

f

p

D. C. & AL FINE.

KEY OF D MINOR.

SCALE.

CADENCE.

No. 1. THE SURPRISE WALTZ.

ANDANTE FINO

mf

f

mf

f

FINE.

MAJOR.

Dolce.

CRES.

D. C.

AL FINE.

MISCELLANEOUS PIECES.

CELEBRATED DUETT FROM LINDA.

DONIZETTI.

ANDANTINO.

p

mf

f

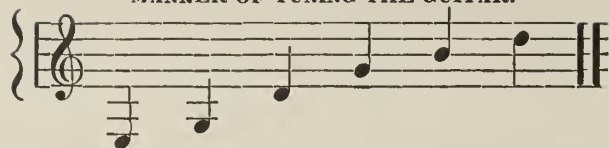
CRES.....

CRES.....

f

SPANISH QUICKSTEP.

MANNER OF TUNING THE GUITAR.



5th fret 4-2-0

7th pos.

7th pos.

4th pos.

5th pos.

7th pos.

12th fret.....
Harmonic.....

7th pos.

Har.....

7th pos.

4th pos

5th pos.

7th pos.

4th

5th

7th

4th

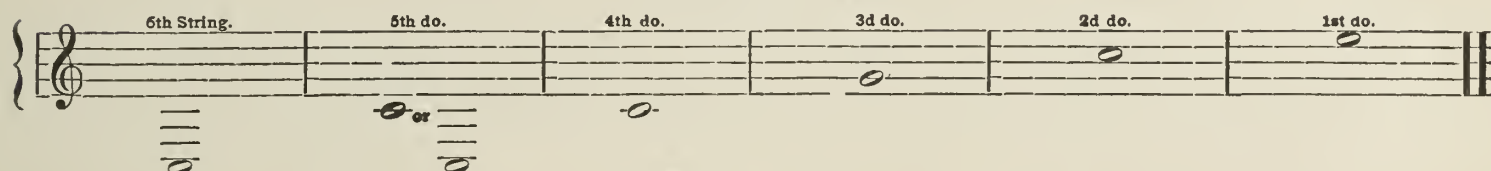
5th

7th

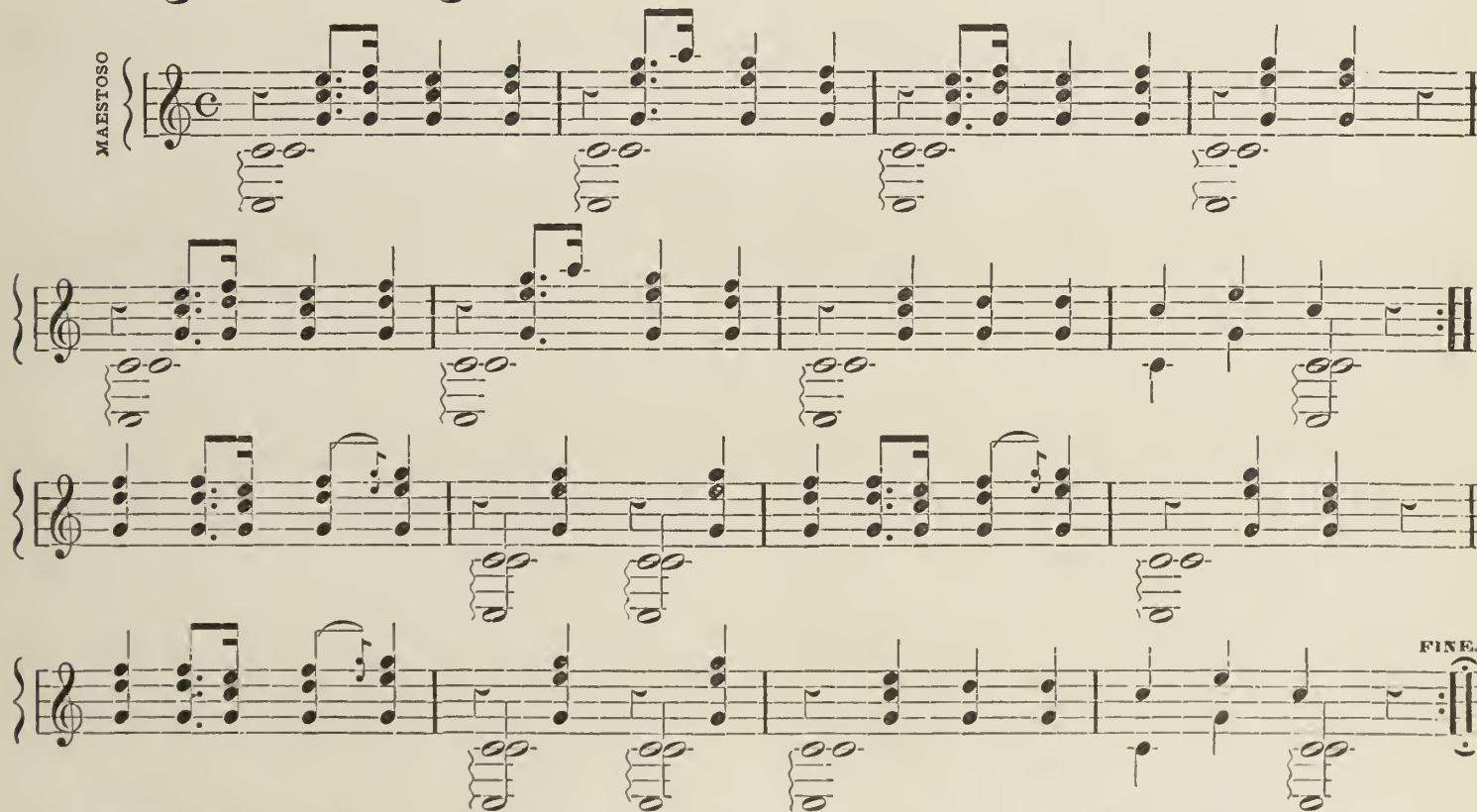


PRUSSIAN MARCH.

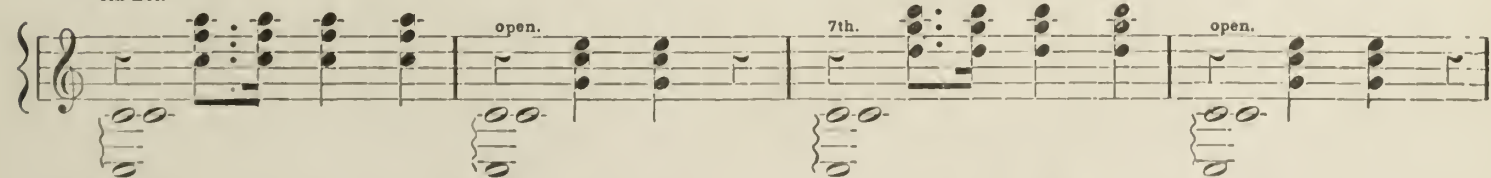
TO BE TUNED THUS:



MAESTOSO



5th fret.

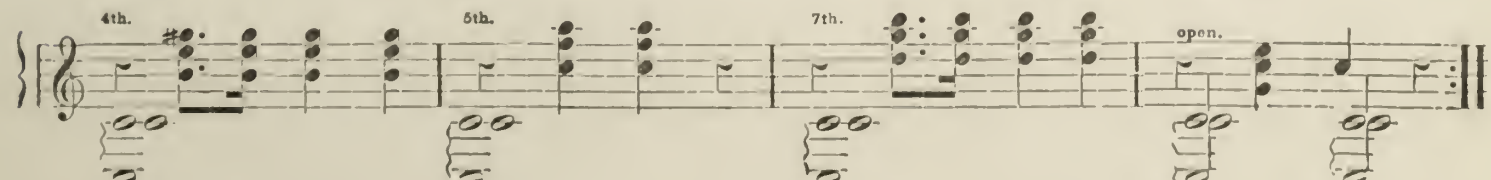


4th.

5th.

7th.

open.



5th. 6th. 6th. open. 7th.

open.

4th. 5th.

7th. open. 7th fret. 5 7 5 4 7 4 5

Harmonics on the 3 large strings.

7 5 7 5 4 7 4 5 4 7 4 5 4 7 4 5

5 7 5 4 5 7 5 7 5 4 5 7 5 4 5 7

B. C.

AL FINE.

ELEANOR WALTZ.

The musical score is for a piece in G major (one sharp) and 3/4 time, marked 'Andante'. It features a piano (p) and a violin. The piano part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The violin part is written in treble clef with a key signature of one sharp (F#). The score consists of five staves. The first staff begins with a forte (f) dynamic. The second staff includes a piano (p) dynamic. The third staff includes a mezzo-forte (mf) dynamic. The fourth staff includes a piano (p) dynamic. The fifth staff includes a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals.

Har. 7th fret

1st. 2d.

Har.....

1st. 2d.

mf

f

1st. 2d.

Ha .

7 5 4 7 4 5 7 4 5 7 5 4 7 5 4 7 4 5 7 4 5 7 1st.

2

f

FINE.

[16]

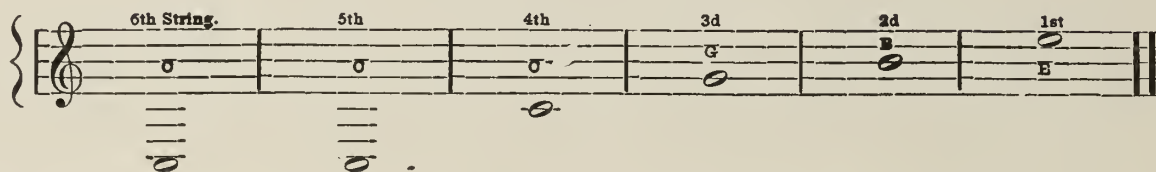
THE SPANISH RETREAT.

This piece is intended as an imitation of the advance and retreat of a military band.

N. B. The harmonics imitate Bugles, when a single note occurs, play it on the 4th string; when two, 4th and 5th three, 4th, 5th and 6th—the figures at the Har. indicate the frets. At this mark $\begin{smallmatrix} \times \\ \{ \\ \times \end{smallmatrix}$ the thumb sweeps the strings from the 6th

At this mark $\left(\right.$ the first sweeps the 1st, 2d and 3d strings.

TUNE THE GUITAR THUS:



Harmonics.
1st BUGLE.
pppp CRES.....Poco...e...poco..... Repeat *ppp*

1st & 2d BUGLES.
pp CRES.....Poco.....e.....poco...

Drum.
mf CRES.....OEN.....DO.....

f CRES.....

CRES.

Horns.....
4th fret. CRES..... 4th fret... 4th fret.

Drum. *ff* CRES.....

* *ff*

Drum. *ff* DIM..... poco..... poco.....

ff 4th fret. DIM..... morendo..... 4th fret. 4th fret.

f

mf DIM..... morendo.....

Drum. *p* DIM... .. morendo.....

1st, 2d & 3d BUGLES. *pp* DIM. Harmonics.

1st & 2d BUGLES. 1st BUGLE. Repeat single string. *pppp*

* All the quarter notes in this strain to be played by gliding the thumb across the six strings. All the eighth notes by drawing the first finger back across the three treble strings

JENNY LIND POLKA.

ANDANTINO

mf

10th pos.

>10th pos.

mf

10th.

FINE. *f*

D. C. AL FINE.

THE FEST MARCH. (OR WARRIOR'S JOY.)

MAESTOSO

f

ff

mf

ff

FINE.

Dolce.

TRIO.

D. C. AL FINE.

MY LODGING IS ON THE COLD GROUND. (OR, BELIEVE ME, &c.)

MOORE.

ANDANTE.

p

mf

p

f

mf

A Tempo.

p

mf

Ad Lib.

Rall.

WE HAVE LIVED AND LOVED TOGETHER.

HERZ.

CON ESPRESSIONE.

MODERATO.

p *mf* *p* *f* *mf* *p* *Ad Lib...* *p*

Tempo.

mf *f* *CRES.....* *f*

ROSA LEE. GALLOP.

ALLEGRO

f *p* *f* *p* *mf* *p* *mf* *f* *p* *f* *p*

COME, O COME WITH ME. WALTZ.

ALLEGRETTO

p *mf* *f* DIM. *p* *mf* *f* *p* *f* *ff*

THE MOUNTAIN MAID'S INVITATION.

ALLEGRO.

f Har. 7th fret. *p* Har..... *f* Har. *p* Har... *f*

THE NATIONAL SCHOTTISCH.

ANDANTE.

Musical score for 'THE NATIONAL SCHOTTISCH.' in 2/4 time, key of D major. The score consists of six systems of music. The first system is marked 'ANDANTE.' and features a treble clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the bass line is written in the bass clef. The second system includes a repeat sign and a 'FINE.' marking. The third system continues the melody and bass line. The fourth system includes a repeat sign and a 'FINE.' marking. The fifth system includes a repeat sign and a 'FINE.' marking. The sixth system includes a repeat sign and a 'FINE.' marking. The score is marked with dynamics: *f* (forte) and *p* (piano). The tempo is marked 'ANDANTE.'.

FINE.

ORES.....

f *p*

mf *f*

THE AURORA WALTZ.

ANDANTE.

Musical score for 'THE AURORA WALTZ.' in 3/8 time, key of D major. The score consists of three systems of music. The first system is marked 'ANDANTE.' and features a treble clef with a key signature of two sharps (F# and C#). The melody is written in the treble clef, and the bass line is written in the bass clef. The second system continues the melody and bass line. The third system includes a repeat sign and a 'FINE.' marking. The score is marked with dynamics: *mf* (mezzo-forte) and *p* (piano). The tempo is marked 'ANDANTE.'.

mf

FINE. *p*

ORES.

First system of musical notation for 'Susanna Polka'. It consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first staff begins with a treble clef and a key signature of two sharps. The music features various dynamics including *f* (forte), *p* (piano), and *ORES.* (crescendo). The system concludes with a double bar line and the marking 'D. C.' (Da Capo).

SUSANNA POLKA.

Second system of musical notation for 'Susanna Polka'. It consists of five staves. The first two staves are for the right hand, and the last three are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 2/4. The first staff begins with a treble clef and a key signature of two sharps. The music features various dynamics including *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The system concludes with a double bar line.

GRAND MARCH FROM NORMA.

BELLINI.

MARCH.

f

p

p

a poco. *ff* *p*

CRES.....CEN.....DO

CRES.....CEN.....DO

poco.....a.....poco. *sfz* *ff* FINE.

TRIO.

p Dolce.

ff

p D. C.

AIR FROM NORMA.

71

EXPRESSIVO.

p

f

p

GRES.

f

p

BADEN BADEN POLKA.

POLKA.

mf

9th pos.....

f

9th

FINE.

p

D. C.

TEDESCO POLKA.

ALLEGRO.

mf

f

FINE.

p

ORES.....

mf

f

mf

D. C.

AL FIN

OLD ROSIN THE BEAU.

ADAGIO

p *mf* *mf* *p* *mf*

RAINER'S GRAND MARCH.

MARCIA.

p *f* *p* *f*

[19] • At these signs place the finger on the small notes, and drum with the thumb upon the strings near the bridge.

SWISS AIR, WITH VARIATIONS.

WALTZ
MODERATO.

VAR. 1.

VAR. 2.

VAR. 3

VAR. 4

MODA.

f

ORES.....SEMPRE.

FINE

The musical score is written for a single melodic line with a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The variations are marked 'VAR. 3' and 'VAR. 4'. The coda is marked 'MODA.' and begins with a forte 'f' dynamic. The piece concludes with the word 'FINE'.

CARLOTTA GRIS'S FAVORITE POLKA.

ALLEGRO
NON TROPPO

f *p* *mf* *f*

TRIO.

p *p* *f*

D. C.

SILVER LAKE WALTZ.

ANDANTE.

p Dolce. *mf* *f*

FINE.

D. C.

AL FINE

OFT IN THE STILLY NIGHT.

2. When I re - mem - ber all, The friends so link'd to-

1. Oft in the stil - ly night, Ere slumber's chain has

geth - - er, I've seen a - round me fall, Like leaves in wint'-ry weath - er, I feel like one who

bound me, Fond mem'-ry brings the light, Of oth-er days a - round me, The smiles, the tears of

treads a-lone, Some ban-quet hall de - ser - ted, Whose lights are fled, whose garland's dead, And all but he de-

childhood's years, The words of love then spo - ken, 'The eyes that shone now dimm'd and gone, The cheerful hearts now

par - - - ted. Thus, &c.

bro - - - ken. Thus in the stil - ly night, Ere slumber's chain has bound me, Sad mem - 'ry

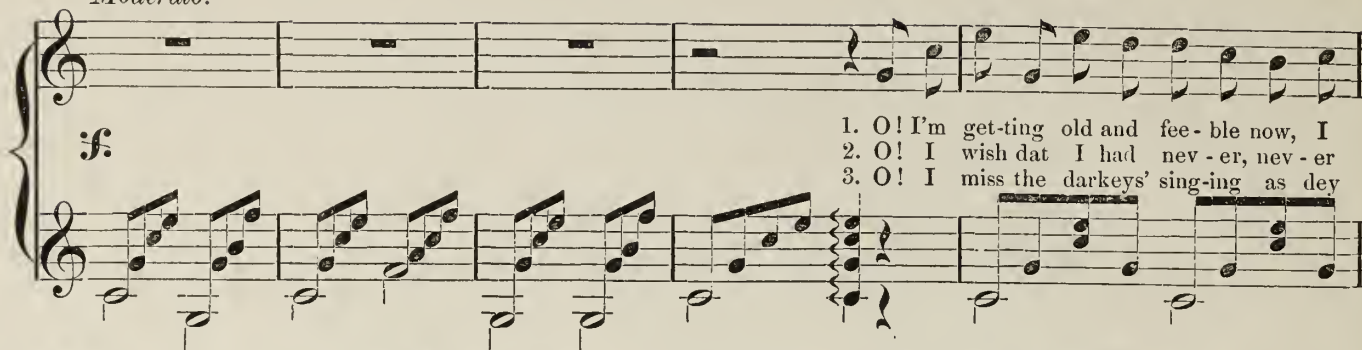
brings the light, Of oth-er days a - round me.

ANDANTE CON ESPRESSIONE.

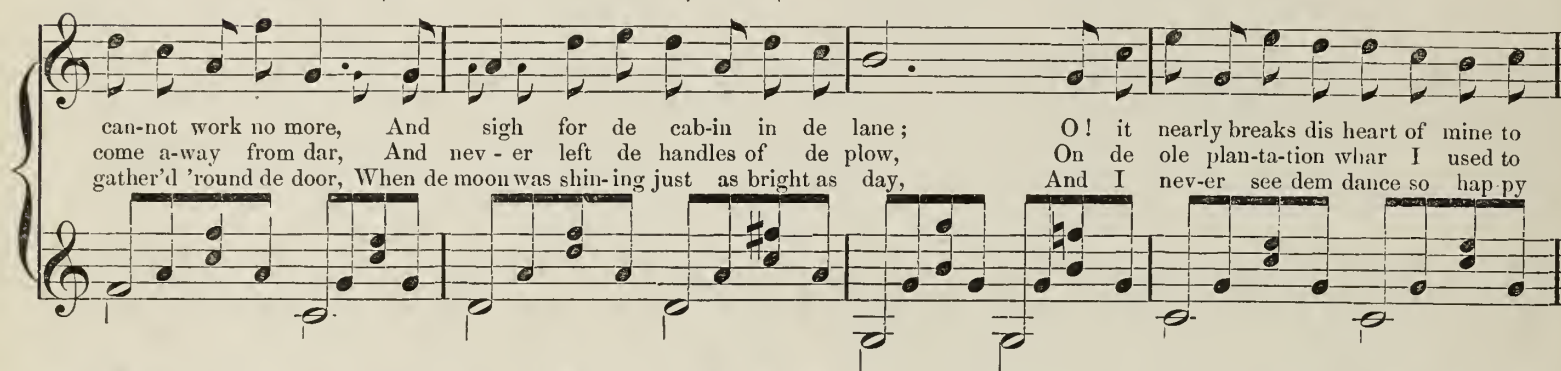
mf *p*

DOWN SOUTH WHAR DE SUGAR CANE GROWS.

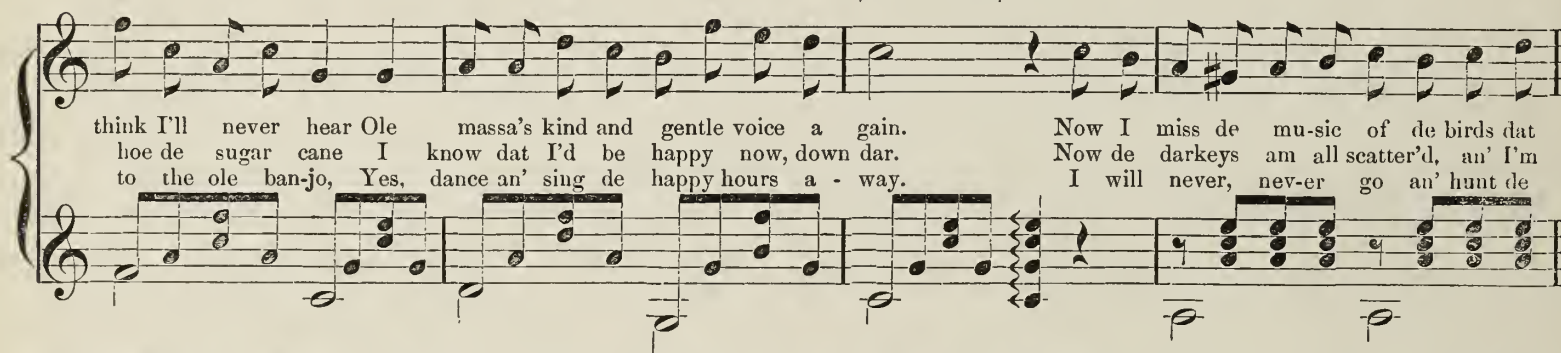
Music by WILL S. HAYS

Moderato.


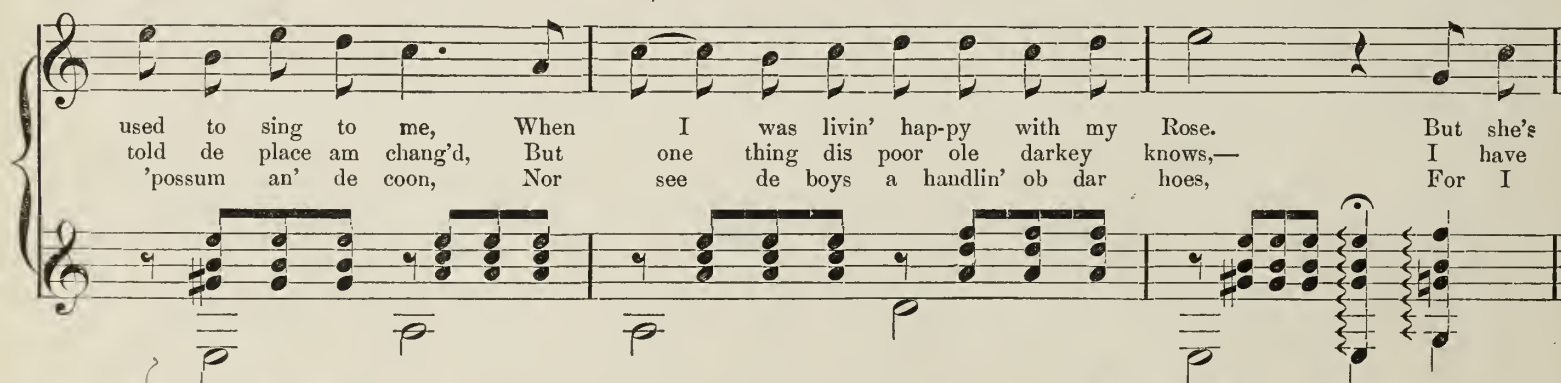
1. O! I'm get-ting old and fee-ble now, I
 2. O! I wish dat I had nev-er, nev-er
 3. O! I miss the darkeys' sing-ing as dey



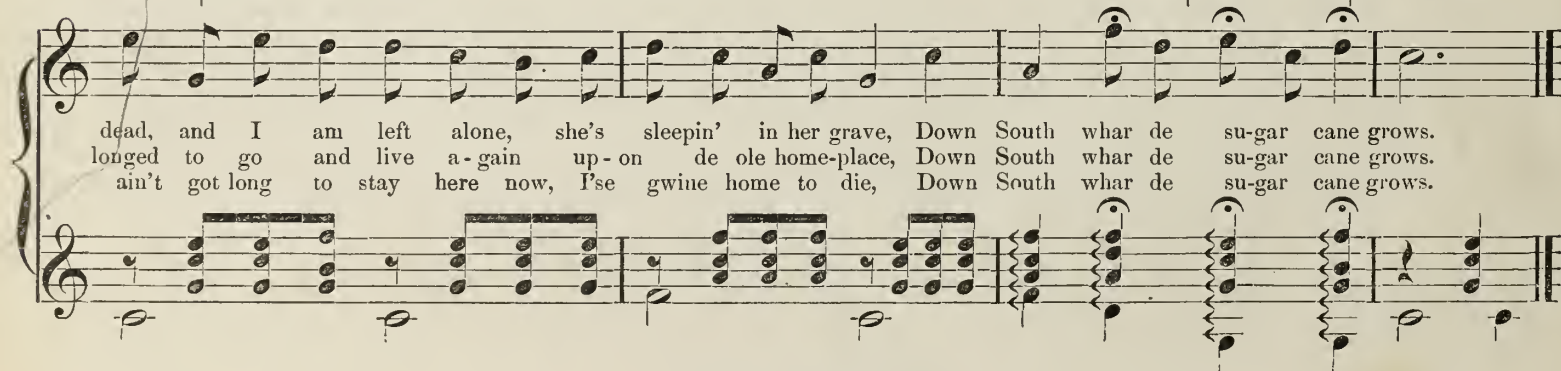
can-not work no more, And sigh for de cab-in in de lane;
 come a-way from dar, And nev-er left de handles of de plow,
 gather'd 'round de door, When de moon was shin-ing just as bright as day,
 O! it nearly breaks dis heart of mine to
 On de ole plan-ta-tion whar I used to
 And I nev-er see dem dance so hap py



think I'll never hear Ole massa's kind and gentle voice a gain.
 hoe de sugar cane I know dat I'd be happy now, down dar.
 to the ole ban-jo, Yes, dance an' sing de happy hours a - way.
 Now I miss de mu-sic of de birds dat
 Now de darkeys am all scatter'd, an' I'm
 I will never, nev-er go an' hunt de



used to sing to me, When I was livin' hap-py with my Rose.
 told de place am chang'd, But one thing dis poor ole darkey knows,—
 'possum an' de coon, Nor see de boys a handlin' ob dar hoes, But she's
 I have
 For I



dead, and I am left alone, she's sleepin' in her grave, Down South whar de su-gar cane grows.
 longed to go and live a-gain up-on de ole home-place, Down South whar de su-gar cane grows.
 ain't got long to stay here now, I'se gwine home to die, Down South whar de su-gar cane grows.

CHORUS.

SOPR.

Take me back to my home, Down whar de Mis - si - sip - pi flows, O! I'd

ALTO.

Take me back to my home, to my home, Down whar de Mis - si - sip - pi flows, O! I'd

TENOR.

Take me back to my home, Down whar de Mis - si - sip - pi flows, O! I'd

BASS.

rall.

love to go and live again de balance of my days, Down South whar de su-gar cane grows.

love to go and live again de balance of my days, Down South whar de su-gar cane grows.

love to go and live again de balance of my days, Down South whar de su-gar cane grows.

D.C.

MARY OF ARGYLE.

2. Tho' thy voice may lose its sweetness, And thine

EXPRESSIVO.

1. I have heard the ma-vis singing, His

eye its brightness too; Tho' thy step may lack its fleetness, And thy hair its sun - ny hue: Still to

love-song to the morn; I have seen the dew-drop clinging, To the rose just new - ly born: But a

me wilt thou be dear - er, 'Than all the world shall own; I have lov'd thee for thy beau-ty, But

sweet-er song has cheer'd me, At the evening's gen-tle close; And I've seen an eye still brighter, Than the

not for that a - lone;... I have watch'd thy heart, dear Ma-ry, And its goodness was the wile, That has

dew-drop on the rose; 'Twas thy voice, my gen-tle Ma-ry, And thine art - less, winning smile, That

Rall. Tempo.

made thee mine for - ev - er, Bonny Mary of Argyle.

made this world an E - den, Bonny Mary of Argyle.

Ad Lib.

MY MOTHER DEAR.

2. When fai - ry tales were end - ed, "Good

1. There was a place in child-hood, That

Ritard.
Har. 7th.
pp
4th string. 3 2

n:ght," she soft - ly said, And kiss i and laid me down to sleep, With - in my ti - - ny

I re - mem - ber well, And there, a voice of sweet - est tone, bright fai - - ry tales did

Har. 7th fret.....

bed, And ho - - ly words she taught me there, Me-thinks I yet can see Her

tell, And gen - tle words and fond embrace, Were given with joy to me, When

An - gel eyes, as close I knelt Be - side my Moth - er's knee. Oh! Mother dear! &c.

I was in that hap - py place, Up - on my Moth - er's knee. My Moth - er dear! My

Har. 7th.
pp
4th String.

Mother dear! My gen - tle, gen - tle Moth - er.

Har. 7th
Ad Lib.
Har. 7.
Har. 7th
pp

4.....3
4..3
4... R 2

TAKE ME HOME.

RAYMOND.

Andante affettuoso.

1. Take me home to the place where I first saw the light, To the sweet sun-ny South take me home, Where the
 2. Take me home to the place where the or - ange trees grow, To my cot in the ev - er - green shade, Where the
 3. Take me home, let me see what is left that I know, Can it be that the old house is gone, The dear

mocking bird sung me to rest ev' - ry night, Ah! why was I tempted to roam, I
 flowers on the river's green mar - gin may blow, Their sweets on the banks where we play'd, The
 friends of my child-hood in - deed must be few, And I must lament all a - lone, But

think with regret of the dear ones I left, Of the warm hearts that shelter'd me then. Of the
 path to our cot - tage they say has grown green, And the place is quite lone - ly around; And I
 yet I'll return to the place of my birth, Where my chil - dren have play'd at the door; Where they

wife and the dear ones of whom I'm be-reft, And I sigh for the old place a - gain.
 know that the smiles and the forms I have seen, Now lie deep in the soft mos - sy ground.
 pull'd the white blos-soms that gar-nish'd the earth, Which will e - cho their foot-steps no more.
rall.

DUETT.

Take me home to the place where my lit - tle ones sleep, Poor mas - sa lies bu - ried close

by, O'er the grave of the lov'd ones I long to weep, And a - mong them to rest when I

die

LOVE NOT.

2. Love not! Love not! the thing you love may

CON ESPRESSIONE.

1. Love not! Love not! ye hapless sons of

die, May per-ish from the gay and gladsome earth, The si-lent . . stars, the blue and smiling
clay, Hope's gay-est wreaths are made of earthly flow'rs; Things that are made to fade and fade a-

DIM.....

sky, Beams on its grave, as once upon its birth, Beams on its grave, as
way, *pp* *A Tempo.* Ere they have blossom'd for a few . . . short hours, Ere they have blossom'd for a

once . . upon its birth. Love not! Love not!
few . . . short hours. Love not! Love not!

Ad Lib. *Rall.* *Rall.....* *Rall.*

THIRD VERSE.

FOURTH VERSE

Love not! Love not! the thing you love may change,
The rosy lip may cease to smile on you,
The kindly beaming eye grow cold and strange, :||
The heart still warmly beat, yet *not be true.* :||
Love not! Love not!

Love not! Love not! oh warning vainly said,
In present hours, as in years gone by :
Love flings a halo round the dear one's head, :||
Faultless, immortal, till they change or die. :||
Love not! Love not!

THE MELODIES OF MANY LANDS.

2. Its words I well re - mem - ber now, Were

1. The mel - o - dies of ma - ny lands, Etc.

MODERATO.

fraught with pre - cepts old; And ev' - ry line a max - im held, Of far more worth than gold; A

while have charm'd my ear, Yet there's but one a - mong them all, Which still my heart holds dear, I

les - son 'twas, tho' simp - ly taught, That can - not pass a - way; It is my guid - - - ing

heard it first from lips I lov'd, My tears it then be - guil'd, It was the song my

star by night, My com - - - fort in the day. It is my guid - - - ing star by night, My

Moth - er sang, When I was but a child. It was the song my Moth - er sang, When

com - fort in the day.

I was but a child.

TAKE THIS LETTER TO MY MOTHER.

SONG AND CHORUS.

Words and Melody by WILL S. HAYS.

Andante.

The musical score is written for piano and voice. It features a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Andante.' The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line.

1. Take this let - ter to my mo - ther, Far a - cross the deep blue sea,
 2. Take this let - ter to my mo - ther, It will fill her heart with joy,
 3. Take this let - ter to my mo - ther, It is filled with words of love,

It will fill her heart with pleasure, She'll be glad to hear from me.
 Tell her that her prayers are answered, God pro - tects her ab - sent boy.
 If on earth I'll nev - er meet her, Tell her that we'll meet a - bove.

How she wept when last we part - ed, How her heart was filled with pain,
 Tell her to be glad and cheer - ful, Pray for me wher - e'er I roam,
 Where there is no hour of part - ing, All is peace, and love, and joy,

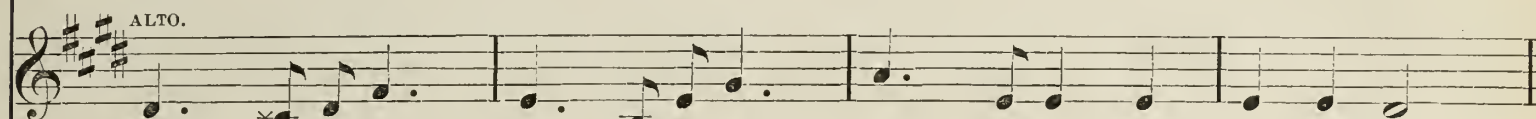
When she said, "good - bye, God bless you,— We may nev - er meet a - gain."
 And ere long I'll turn my foot-steps,— Back towards my dear old home.
 God will bless my dear old mo - ther, And pro - tect her on - ly boy.

CHORUS.

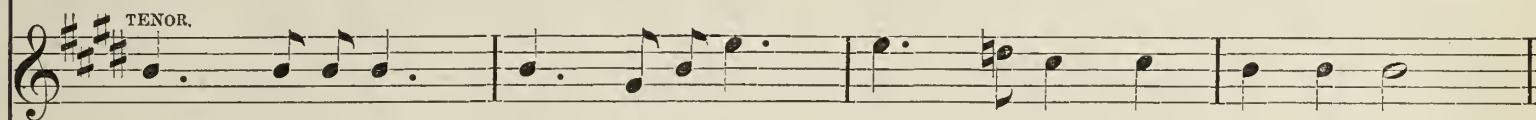
SOPR.



ALTO.



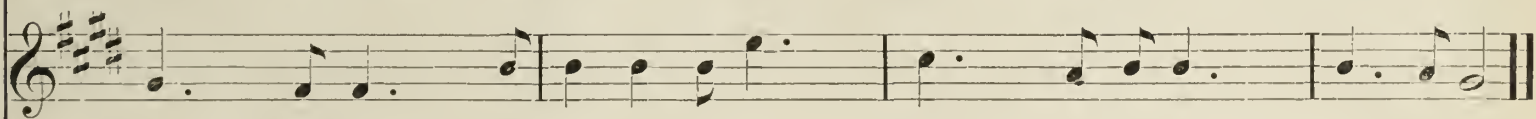
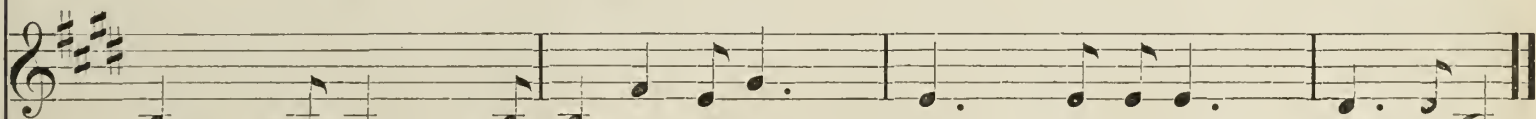
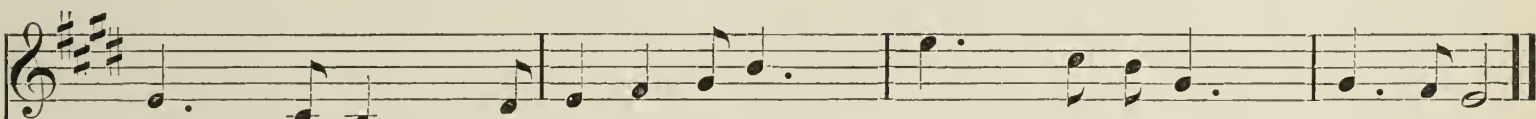
TENOR.



BASS.



GUITAR.



A SWEET FACE AT THE WINDOW.

Words by W. C. BAKER.

SONG AND CHORUS.

Melody by H. P. DANKS.

Con grazia.

12 fret. 7 fret. ritard.

ad lib.

1. A sweet face at the win - dow, A dear one at the door, A
 2. A sweet face at the win - dow, Oh! how I long to be With -
 3. A sweet face at the win - dow, A spir - it bright and blest, That

fair form at the gate - way, To greet me home once more, And
 in that lit - tle cot - tage, Where all are dear to me : - Where
 watch - es for my com - ing, More con - stant than the rest. And

as fond I tread the path - way Of du - ty and of care, How
 she hearts will beat re - spon - sive To eve - ry wish of mine ; And
 will come to meet me, The first out - side the door ; With

sweet to know the lov'd ones A - wait my com - ing there! . . .
 love, like gen - tle i - vy, In fra - grance round it twine. . . .
 her so true and lov - ing, I'll tar - ry ev - er more. . . .

CHORUS.

AIR.



A sweet face at the win - dow, A dear one at the door, A fair form at the

ALTO.

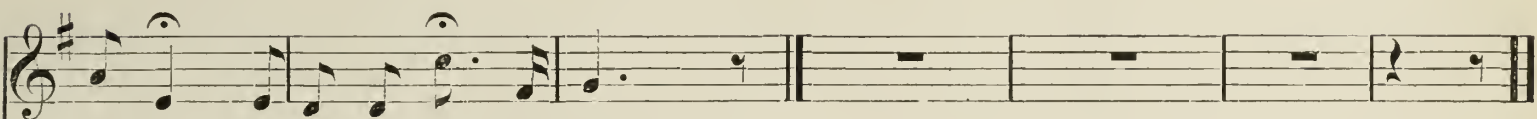


TENOR.

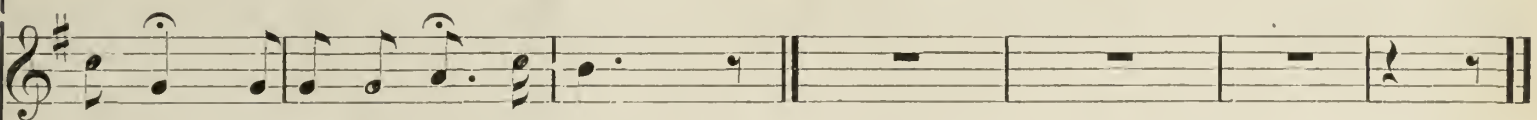
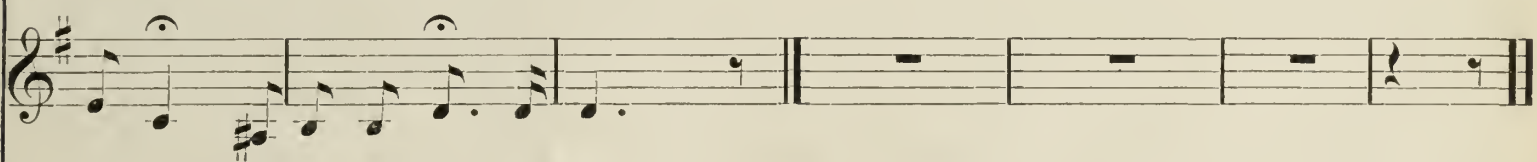


A sweet face at the win - dow, A dear one at the door, A fair form at the

BASS.



gate - way, To greet me home once more.



gate - way, To greet me home once more.



MY SOUTHERN SUNNY HOME.

FOR THE GUITAR.

Composed by WILL. S. HAYS.

1. Oh!
2. It

mo - ther dear, I have come home. The home I lov'd so true, But
seems a few short years a - go, Oh, we were hap - py then, But

rit.

I'm un - hap - py, all is chang'd, Yet there's no change in you; Each
mo - ther dear, oh! weep not now, For we'll be glad a - gain; There

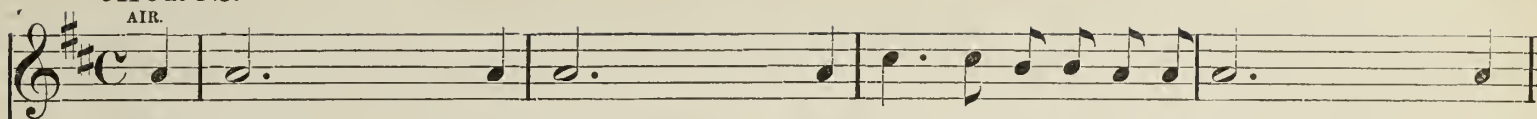
dim.

flow - er lifts its blush - ing face, The birds are glad I've come, But
is a place in yon - der skies, Where an - gels love to roam, Where

na - ture seems to weep a - round My South-ern sun - ny home.
you and I are sure to find A bright - er, sun - ny home.

CHORUS.

AIR.



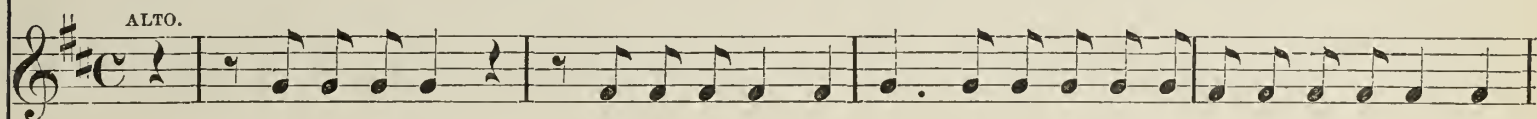
My home!

My home!

My South-ern sun-ny, sun-ny home!

Dear

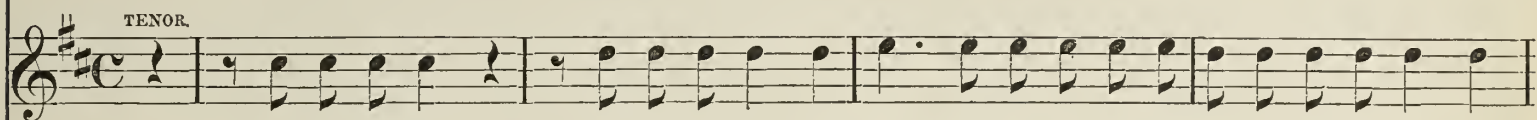
ALTO.



My sun-ny home!

My sunny home! My Southern, sunny, sunny home! my Southern home! Dear

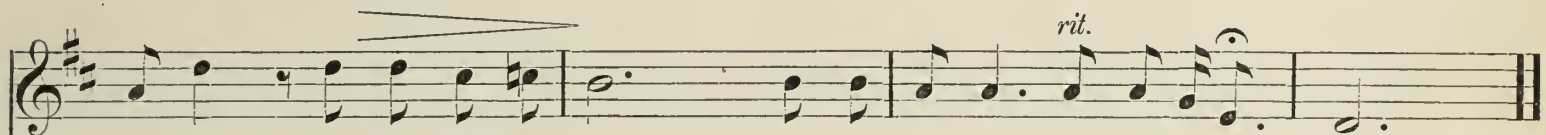
TENOR.



My sun-ny home!

My sunny home! My Southern, sunny, sunny home! my Southern home! Dear

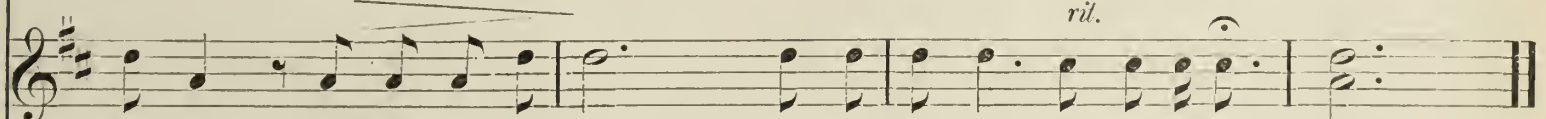
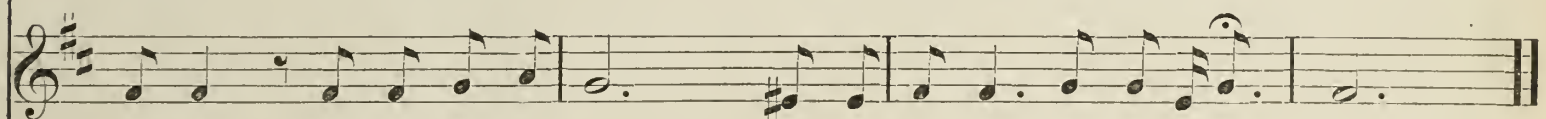
BASS.



mo - ther

I've come home to die,

In my South-ern, sun - ny, sunny home!



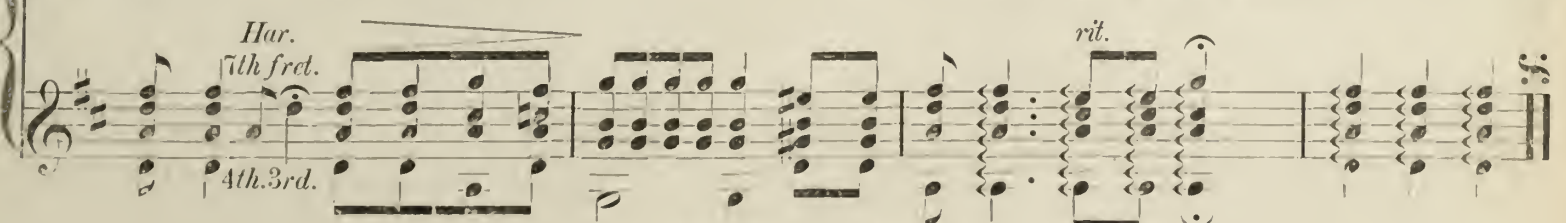
mo - ther

I've come home to die,

In my South-ern, sun - ny, sunny home!

Har.
7th frct.

4th. 3rd.



My Southern, Sunny Home

SWEET BY AND BY.

Composed by J. P. WEBSTER.

*Moderato.**ritard.*

1. There's a land that is fair - er than day, And by faith we can see it a - far, For the
 2. We shall sing on that beau - ti - ful shore, The me - lo - di - ous songs of the blest, And our
 3. To our beau - ti - ful Fa - ther a - bove, We will of - fer the tri - bute of praise, For the

Fa - ther waits o - ver the way, To pre - pare us a dwell - ing place there.
 spir - its shall sor - row no more, Not a sigh for the bless - ing of rest.
 glo - ri - ous gift of his love, And the bless - ings that hal - low our days.

CHORUS.

In the sweet by and by, We shall
 In the sweet by and by, We shall
 In the sweet by and by, In the sweet by and by, We shall

by and by, by and by, We shall

In the repeat diminuendo gradually to the end.

meet on that beau - ti - ful shore, In the sweet by and by and
 meet on that beau - ti - ful shore, In the sweet by and by
 meet on that beau - ti - ful shore, by and by, In the sweet by and by, In the
 meet on that beau - ti - ful shore, by and by, by and by,

by, We shall meet on that beau - ti - ful shore.
 by, We shall meet on that beau - ti - ful shore.
 sweet by and by, We shall meet on that beau - ti - ful shore.
 by and by, We shall meet on that beau - ti - ful shore.

THE WILLOW SONG.

3. 'Mong its dark-ly wav-ing

ANDANTE
CON ESPRESSIONE.

branches, Murmur'd voices, sweet and clear, Like an organ, when it launches Sil-ver mu-sic on the ear! On that

eve-ning, Moonlight fell in silver lines, Ai-ry voi-ces sad were grieving, In the mu-sic-haunted pines. Pale a sobbings, Lean thy head up-on my breast; Mother! how thy heart's low throbbings Seem to whisper me to rest." As I

ver-dant wide sa-van-nah, There stood no oth-er tree,— Its dark-ly wav-ing ban-ner, Was

Mother watch'd her dear-est, Wept she o'er her dar-ling boy,— "O Mother! Mother! hearest Thou those slept up-on my pil-low, I saw be-fore me stand, A broad and wav-ing wil-low, Leaning

all that I could see.

dis-tant sounds of joy?"
o'er a si-lent land.

FOURTH VERSE.

As I gazed upon its brightness,
Forth a lovely creature flew;
She was dress'd in snow-bright whiteness,
As she caught my startled view;
Took my hand in her cold fingers,—
Leaned my brow upon her heart,—
Oh! like ice her cold touch lingers,
Will it nevermore depart?

FIFTH VERSE.

"See the willow now is swinging!
Slow its music cometh near;—
Now grows faint, now softly singing,
Dies upon my list'ning ear!"
Bowed the Mother in deep sorrow,—
Fell her tears like April rain;
Sadly drooped she on the morrow,
For the child ne'er spake again

FRIENDS AND HOME.

95

2. This land is green, this sky is bright, And

1 The thought of leav-ing friends and home, Hath

MODERATO.

none to me could fair-er seem, For here I see love's ho-ly light; In o-ther climes 'twould cease to

pal'd thy face and dimm'd thine eye, But that fair land where thou wilt roam, Hath green-er vest and brighter

beam; I know it matters not to some, What earth's beneath, or sky a-

sky; And there the o - dor-bearing wind Will sweet - - ly fan that cheek of

bove; But I could nev-er call that "Home," That was not shar'd by those I love, That

care: Why cast a ling'ring look be-hind, When scenes a-wait thee far more fair? When

was not shar'd by those I love!

scenes a-wait thee far more fair?

CHIMING BELLS OF LONG AGO.

Music by C. F. SHATTUCK.

Andante ma non troppo e con sentimento.

1. Like a dream ye come to
2. Hap - py vi-sions rose be -

Har. 7th. *Ritard.*

4th String.

cheer me, Round me echoed soft and low, Still your mem'ries lin - ger near me,
fore me. Bright - est that my heart could know; Still your spell is lin - g'ring near me,

Chim - ing bells of long a - go! Sweet - ly fell your sil - v'ry num - bers, Down the still and fra-grant
Chim - ing bells of long a - go! Sweet - ly now your notes are fall - ing, O'er my heart so sad and

air; Woke my soul from gen-tle slum - bers, Lis-t'ning to your e-choes fair! . . .
lone; Mem' - ry from the past is call - ing, Dreams that once I called my own; . . .
ritard.

Friends and hopes of hap-py child - - hood, Blest me in their pur-est glow;
Vis - ions of my dear ones on - - - ly, Bless me now at evening's glow;

Soft - ly rang o'er grove and wild - wood, Chim - ing bells of long a - go!
O, ye cheer my life so lone - ly, Chim - ing bells of long a - go!

rit.

CHORUS. *ad lib.*

SOPRANO.

mf

Sweet chiming bells !..... Sweet chiming bells !..... Ye murmur soft and

ALTO.

Sweet chiming bells !

Sweet chiming bells !

Ye murmur soft and

TENOR.

Sweet chiming bells !

Sweet chiming bells !

Ye murmur soft and

BASS.

low ! Sweet chiming bells !..... Sweet chiming bells !..... Sweet bells of long a - go!

low ! Sweet chiming bells ! Sweet chiming bells ! Sweet bells of long a - go !

low ! Sweet chiming bells ! Sweet chiming bells ! Sweet bells of long a - go !

low ! Sweet chiming bells ! Sweet chiming bells ! Sweet bells of long a - go !

low ! Sweet chiming bells ! Sweet chiming bells ! Sweet bells of long a - go !

rall.

DON'T BE SORROWFUL, DARLING.

SONG AND CHORUS.

Words by ALICE CARY.

Melody by J. P. WEBSTER.

Con Expressione.

1. Ah, don't be sor - row - ful, dar - ling,
2. We are old folks now, my dar - ling,
2. And God is God, my dar - ling,

And don't be sor - row - ful, pray,
Our heads they are grow - ing gray,
Of night as well as of day,
But Tak - ing the year to -
And we feel and know that

geth - er, my dear, There isn't more night than day!
round, my dear, You will al - ways find the May!
we can go, Where - ev - er he leads the way. 'Tis rai - ny
We have had our
Aye, God of the

weath - er, my dar - ling, Time's waves, they heav - i - ly, run, But tak - ing the
May, my dar - ling, And our ro - ses long a - go, And the time of
night, my dar - ling, Of the night of death, so grim; The gate that

year to - geth - er, my dear, There is n't more cloud than sun!
year is com - ing, my dear, For the si - lent night and the snow!
leads out of life, good wife, Is the gate that leads to him.

CHORUS.

SOPR.

ALTO.

Then, don't be sor - rowful, dar - ling,

Don't be sorrow - ful, pray ;

For,

TENOR.

Then, don't be sor - rowful, dar - ling,

Don't be sorrow - ful, pray ;

For,

BASS.

tak - ing the year to - geth - er, my dear, There isn't more night than day.

tak - ing the year to - geth - er, my dear, There isn't more night than day.

ritard.

YOU NEVER MISS THE WATER TILL THE WELL RUNS DRY.

ROWLAND HOWLAND,

Moderato.

1. When a child I liv'd at Lin - coln with my par - ents at the farm, The
 2. As years rolled on I grew to be a mis - chief mak - ing boy, Des -
 3. When I ar - riv'd at man - hood, I em - bark'd in pub - lic life, And
 4. Then I stud - ied strict e - con - o - my, and found to my sur - prise, My
 5. I'm mar - ried now and hap - py, I've a care - ful lit - tle wife, We

les - sons that my mo - ther taught to me were quite a charm, She would
 truc - tion seem'd my on - ly sport, it was my on - ly joy, And
 found it was a rug - ged road, be - strewn with care and strife; I
 funds in - stead of sink - ing ve - ry quick - ly then did rise, I
 live in peace and har - mo - ny, de - void of care and strife,

of - ten take me on her knee when tir'd of child - ish play, And
 well do I re - mem - ber, when oft times well chas - tised, How
 spec - u - la - ted fool - ish - ly, my loss - es were se - vere, But
 grasp'd each chance, and al - ways struck the i - ron while 'twas hot, I
 For - tune smiles up - on us, we have lit - tle chil - dren three, The

as she press'd me to her breast, I've heard my moth - er say,
fa - ther sat be - side me then, and thus has me ad - vided,
still a ti - ny lit - tle voice kept whis - p'ring in my ear,
seiz'd my op - por - tu - ni - ties, and ne - ver once for - got,
les - son that I teach them, as they prat - tle round my knee,

CHORUS. f

Waste not, want not, is a max - im I would teach,

Let your watch-word be de - spatch and prac - tise what you preach,

Do not let your chan - ces like sun - beams pass you by, For you

ne - ver miss the wa - ter till the well runs dry.
ritard.

MY POOR HEART IS SAD WITH ITS DREAMING.

SONG AND CHORUS AD LIB.

Words and Music by T. BRIGHAM BISHOP.

Moderato con espress.

1. My poor heart is sad with its dream-ing,..... It brings back the once hap - py
 2. My sad heart re-calls all the plea-sure,..... Of thoughts that were all, all for

day,..... When earth like a hea - ven was seem-ing,..... But
 thee,..... When dream - ing of you as its treas-ure,..... And

ad lib.

now it has all pass'd a - way ;..... They say that young love's like a
 you seem'd to love none but me ;..... Tho' we meet not as friends, yet I'll

flow - er, That needs tender care in its urn,..... But mine it was snatch'd from its
 ne - ver, One un - kind word to thee give,..... For your cherish'd mem-o - ry

ritard ad lib.

bow - er, And I nev - er gain'd one in re - turn,
 ev - er, Shall be my sole joy while I live.

4th Pos.

With Chorus ad lib, or sing twice, 1st Solo, then repeat with Chorus.

SOPR.
ALTO.
TENOR.
BASS.

My poor heart is sad with its dream - ing, For it

brings back the once hap - py day, When earth like a heav - en was

ad lib.

seen - ing, But now it has all pass'd a - way,

My poor heart is sad with its dreaming

CONTENTS.

PART I.		
ELEMENTARY PRINCIPLES,	from 3 to 8	
PART II.		
GUITAR SCHOOL,	" 9—15	
PART III.		
SCALES AND EXERCISES,	" 16—33	
Key of C, containing Scales, Cadences, and Pieces	" 34—37	
" " G, " " " " " "	" 38—40	
" " D, " " " " " "	" 41—45	
" " A, " " " " " "	" 45—53	
" " E, " " " " " "	" 53	
" " F, " " " " " "	" 54	
" " A Minor, " " " " " "	" 54—55	
" " E Minor, " " " " " "	" 55—56	
" " D Minor, " " " " " "	" 56—57	
WALTZES, POLKAS, DANCES, MARCHES,		
AND VARIATIONS.		
Aurora Waltz,	68	
Baden Baden Polka,	71	
Campbells are coming, Dance,	53	
Carlotta Grisi's Favorite Polka,	76	
Copenhagen Waltz,	49	
Come, O come with me,	67	
Cracovienne,	49	
Duett from Linda,	57	
Duett from Norma,	71	
Duke of Reichstadt's Waltz,	43	
Eleanor Waltz,	60	
Ethiopian Melody,	48	
Fest March,	64	
Good Luck Polka,	68	
Grand March from Norma,	70	
Home, Sweet Home,	52	
Jenny Lind's Favorite Polka,	64	
La Melancholie Waltz,	55	
Linden Waltz,	67	
Linda March,	57	
Medley,	51	
Mountain Maid's Invitation,	67	
My lodging is on the cold ground,	65	
National Schottische,	68	
Old Rosin the Beau,	73	
Prussian March,	59	
Rainer's March.	73	
Rose Waltz,	53	
Rosa Lee Gallop,	66	
Still so gently o'er me stealing,	46	
Silver Lake Waltz,	76	
Spanish Quickstep,	58	
Spanish Retreat,	62	
Susanna Polka,	69	
Swiss Air, with variations,	74	
Tedesco Polka,	72	
The Surprise Waltz,	56	
The Tulip Waltz,	54	
'Twere vain to tell, &c.	51	
Von Weber's Last Waltz,	51	
Warrior's Joy, March,	64	
We have lived and loved together,	66	
PART IV.—SONGS.		
A sweet face at the window,	88	
Chiming Bells of long ago,	96	
Down South whar de sugar cane grows,	78	
Don't be sorrowful darling,	98	
Love not,	84	
Mary of Argyle,	80	
Melodies of many Lands,	85	
My Mother dear,	81	
My poor heart is sad with dreaming,	102	
My Southern Home,	90	
Oft in the Stilly Night,	77	
Sweet By and By,	92	
Take me Home,	82	
Take this letter to my Mother,	86	
The Willow Song,	94	
You never miss the Water till the Well runs dry,	100	

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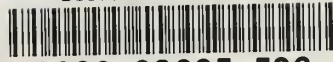
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